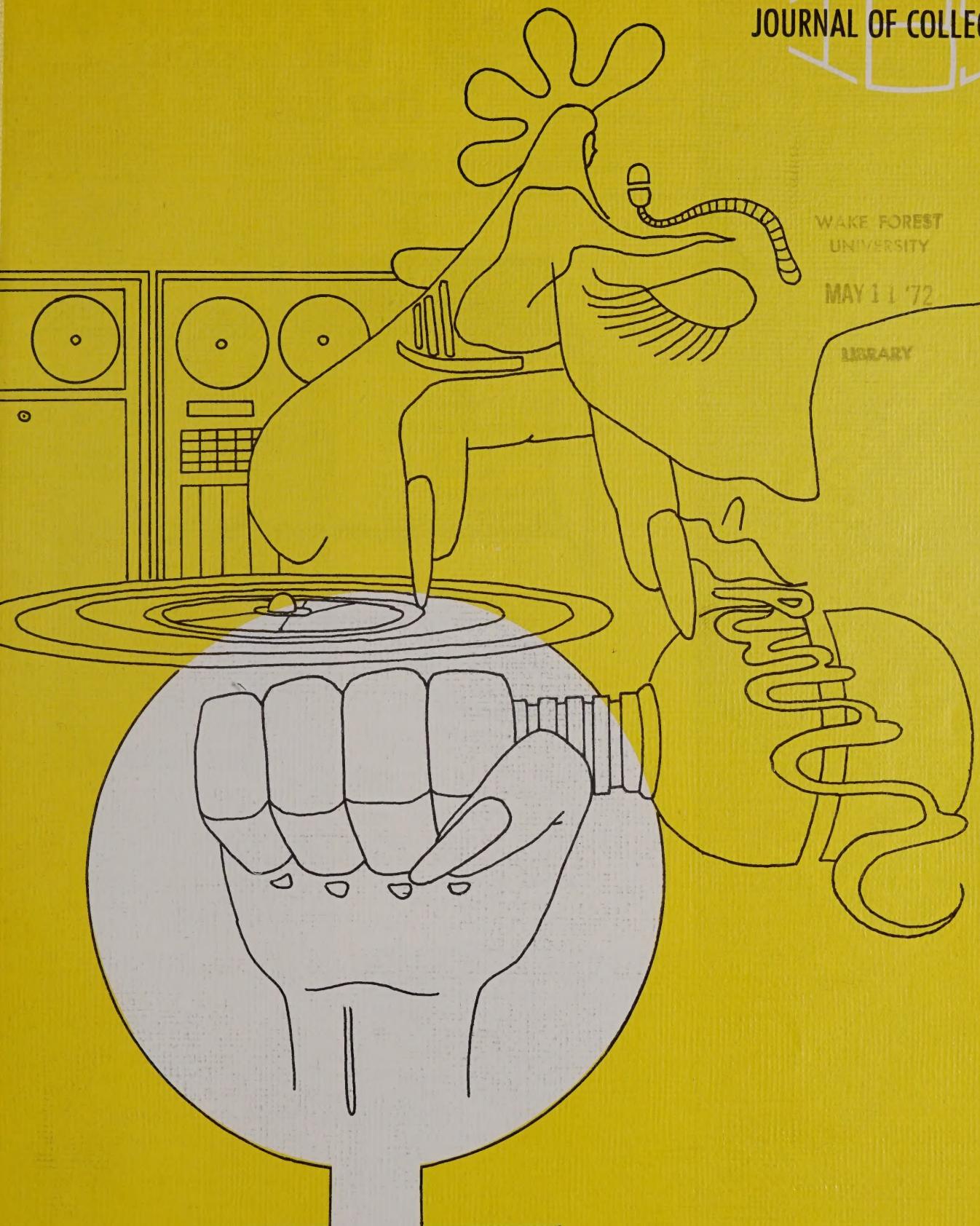


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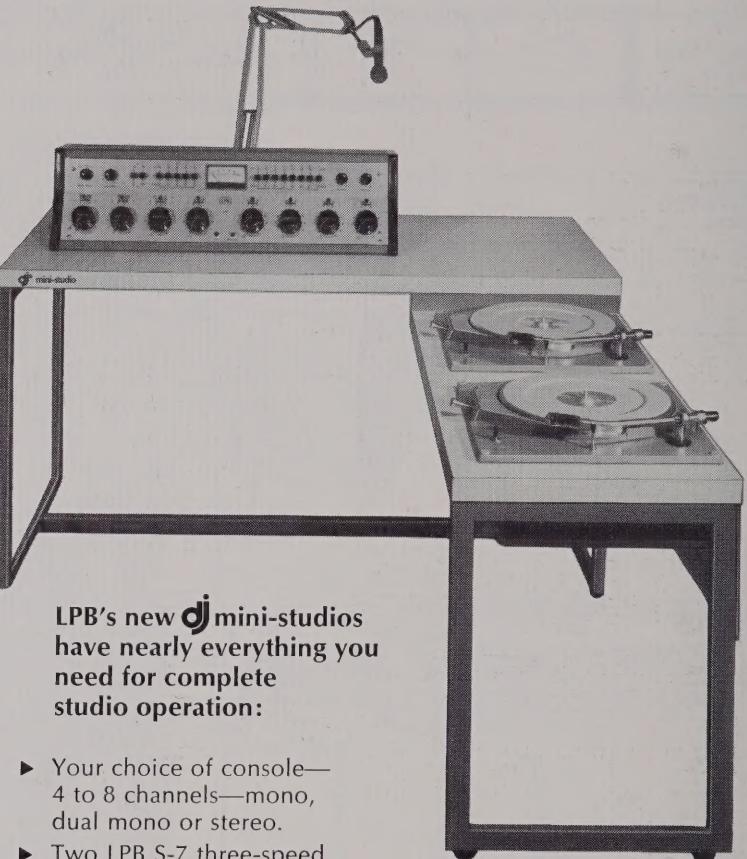
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April-May, 1972

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# JOURNAL OF COLLEGE RADIO

Intercollegiate Broadcasting System, Inc.

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# PUBLISHER'S REPORT

Two of the most frustrating events for me each year are the IBS Convention and IBS board of directors meeting which are held concurrently each spring. But, eureka, things have changed. I actually enjoyed some of the sessions of the 1972 convention. The theme "Speak Out" meant exactly that. And the delegates took advantage of the situation to "speak out" on issues, topics, and just plain ole gripes. It is beyond me at this time to assess the outcome of the convention, but I do believe more dialogue was exhibited between students and professionals than I have ever witnessed before.

Next came the most undesirable part of the weekend—the annual spring meeting of the IBS board of directors. Each year this board gathers together to discuss the problems confronting IBS. The meeting usually drags on for three to five hours resulting in absolutely no program for the coming year, no business settled, and everybody's feeling hurt. In other words, the meetings are usually worthless. But this time the opposite was true. I found myself in a constructive meeting. For the first time in my tenure on the board, goals were discussed, plans formulated, and actual working committees established.

Then—of all things—the meeting was adjourned so the new board could meet with the delegates at a special forum inserted into the convention program on Sunday morning. The purpose of this forum was to bring the membership of IBS together with the board for a round of meaningful dialogue. Unfortunately, the attendance of the board was much better than the attendance of the membership. Of course, the time (11 a.m.) and day (Sunday) may have had something to do with the turnout. Nevertheless, the forum proved to be a step in the right direction. Many delegates were under the impression that the board of directors were paid from the annual dues collected from stations. Many were also under the misconception that the national staff received compensation for their efforts. To many, the fact that no one in IBS is paid, was shocking. Very few realized that directors and staff members donate their time to helping the system. In a few areas where it is impossible for a staff member to handle the day to day office work, part-time help is hired. This is a relatively new policy, but should prove invaluable for the system as a whole. Letters can be answered quicker, requests filled faster, and complaints corrected easier. Honoraria are given when the need arises.

After the forum, the board reconvened and discussed what the members suggested.

An annual financial statement will be sent to all members beginning this fall showing in detail where the monies are spent.

A committee on programming was established to determine what, and if any, types of programming IBS should be supplying to the stations.

An election year network is another goal for the coming year, as is sales seminars which will be held throughout the country for member stations.

More will be done with CAFM and an official IBS statement on FCC carrier current regulation will be forthcoming.

This is not meant to be a promotional piece for IBS. It has been the policy of this column to point out the shortcomings of IBS—and in the past, this column has done so. But now that I see a positive program emerging, I would regret letting it fall on its head. More involvement from more members is sorely needed.

I trust that the forum will continue. And if enough interest is shown, JCR will set aside several pages in each issue for a "Speak Out" column consisting of meaningful dialogue between members and members, members and IBS, members and industry people, and members and nonmembers.

It is time to rid the system of apathy and indifference. It is time to do something. Let's continue discussion during the summer and fill the September issue with the thoughts and desires of each and everyone of you.

Remember, an association is only as strong as its membership.

## CAPITOL HILL

### McCloskey Report

WTTG-TV  
NEWS

The Federal Communications Commission has completed its compilation of replies to its proposal to issue some new rules governing carrier current radio stations.

This was a time consuming process because the FCC had promised those who responded to a survey that financial matters of each station would be kept confidential.

Now, the Commission has ready for inspection by interested parties the results of their survey.

The Intercollegiate Broadcasting Service (IBS) is only one of the groups which has expressed a desire to look at the results and to comment on them. The commission is not expected to make any move toward final action until these groups have an ample opportunity to look at the material and to evaluate and comment.

The commission staff is also evaluating the material to come with its own comments for the Commissioners on possible actions the Commission might take.

Among the groups, other than IBS, now interested in going over the results of the study, conducted about a year ago, are the National Association of Educational Broadcasters (NAEB) and the Columbia Journal of Law and Social Policy.

## MONEY MATTERS

Who says college owned and operated radio stations can't make money?

WHUR-FM, which recently became the property of Howard University in Washington, D.C. is already billing quite well. According to Broadcasting the station has sold \$9,600 worth of time for the year so far.

Billing the first month was \$6,000 and \$12,000 the second month. WHUR-FM aims at Washington's large black community and

has a full time professional staff, with Howard students also contributing their efforts to the station. The advertisers include record companies, Sears and American Oil.

There is another college station sales representative on the front. Called College Radio Advertising Representatives, Inc., this one claims to have more than 100 college stations signed on.

Address: 301 Madison Avenue, New York, N.Y. 10017. Joel Stivers organized the firm. He's formerly with Young & Rubicam and Best Foods.

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#### SCHOLARSHIPS

There should be scholarship money available from the state broadcasting associations in Minnesota, North Dakota and Wyoming. Each association picked up the money from the National Association of Broadcasters for successful efforts to increase radio code subscriptions.

Although it is not a college station, it is interesting to note that educational station WUHY in Philadelphia was the winner of the first prize for Public Affairs radio programming in this year's Pennsylvania Associated Press competition.

WUHY's program concentrated on the housing problems in Philadelphia which translate into race relations problems, a controversy that was handled professionally by WUHY.

College station managers should think in terms of entering the annual awards competitions sponsored by the wire services.

This writer has just completed judging one such competition and it is fair to say that news and public affairs programming being broadcast on campus stations is on a par with some of the material submitted for awards.

In addition to the wire service competitions, many organizations sponsor contests for broadcast journalists. Details of many of these are listed in the Broadcasting Yearbook.

#### PHONE NUMBERS

The National Aeronautics and Space Administration public affairs folks tried something new for the flight of Apollo 16.

In addition to the regular Code-A-Phone reports available from Houston, a repeater system was set up at the Goddard Spaceflight Center at Greenbelt, Maryland so that stations some distance from Houston would have a closer point to call (and therefore a cheaper point). The number for the Houston update phone (which is used for other space news in addition to Apollo flights) is 713-483-6111. The Greenbelt, Md. number is 301-982-2507.

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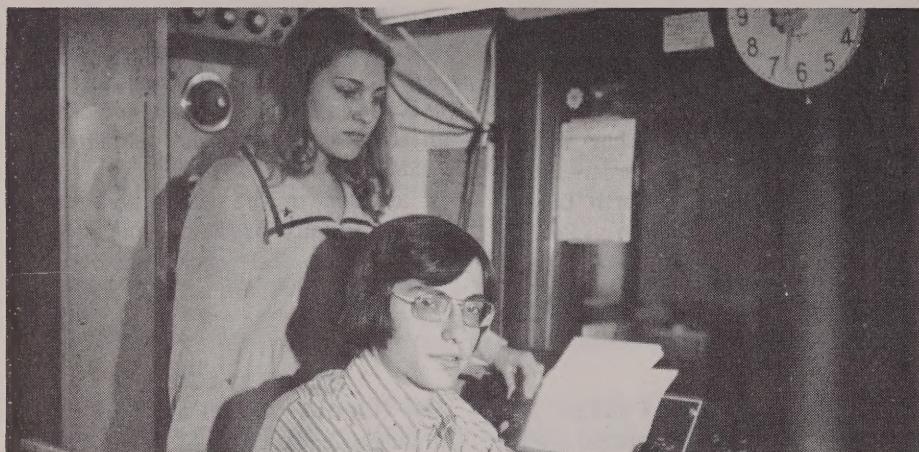
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# In College Radio the

By William H. Henning  
WMGR

Today it is in style to have a girl or two working at your station, but at WMGR the reverse is true. Girls manage the station, they program the station, they D.J. the record shows. And they even have a playmate of the month, a boy.

WMGR was organized as a campus broadcast station at Marygrove College, Detroit, Michigan, in 1964. Marygrove, at that time, was completely an all girl school operated by the I. H. M. Sisters of Monroe, Michigan. A very small percentage of the faculty were men. As the women's liberation movement has grown, the percentage of men faculty has increased. Last year, the college went Co-ed with about 20 male students in the midst of 800 women. The University of Detroit, a mile to the east, now sends all its art, music, and drama students to Marygrove, which has added to the male population on campus.

Since 1964, when the station was organized by the speech department, the school has funded the operation at about \$350 a year. Out of this operational budget, old equipment must be repaired and kept on the air. The station has managed to progress.

The original equipment at the station in 1964 has been replaced. At that date, WMGR had a Western Electric Control board model 23B reputed to be WWJ's 1939 FM control board; two rec-o-cut turntables; and a pentron tape recorder. Today, the station boasts an equipment roster ranking with any station having the proper equipment to operate a station: a used RCA BC 3 control board; two new Gates turntables; a used ATC tape cartridge recorder-player; three used tape decks (Berlant—Ampex 1200—Laf 950; and a used Seeburg library unit.

# feminine touch...

All programing is under the control of the station manager. Her job is to operate the station keeping in mind the mixed tastes of the audience listening to the station on three dorm transmitters and lounge speakers. Among her other duties, she is in charge of recruiting disk jockies, promotion of the station, and selection of the music. Since Marygrove is still mostly a female school, with a total enrolment of about a thousand students, the recruiting of D. J.'s on campus is most difficult so male D. J.'s are encouraged to come to the campus from the other schools to supplement the WMGR staff. Macomb County Community College, whose station went off the air in June of 1971, Wayne State University, and the University of Detroit supply D. J.'s to WMGR. This make for a unique situation, where the female staff have been selecting a male playmate of the month, but as yet have not sent a photo to the Journal.

Usually the position of station manager must be filled each year. Since 1964, the station has had six managers. Of the six, three married and left the station and college, one graduated in December, and the present manager will graduate in April. It's certainly a good job for a girl looking for marriage. In fact, one station manager met her present husband on the way to an I. B. S. convention in Chicago. Marygrove and Macomb College took over a Grand Trunk Railroad car for the trip from Detroit to Chicago. It was on this trip that they met. The two are happily married and have been blessed with two children.

Programing a station is a problem when there is a shortage of persons to operate the station. WMGR has solved the problem by automation of the station through a system that provides for both automated and live programs from 8:00 a.m. to 12:00 midnight, Monday through Friday. The automation

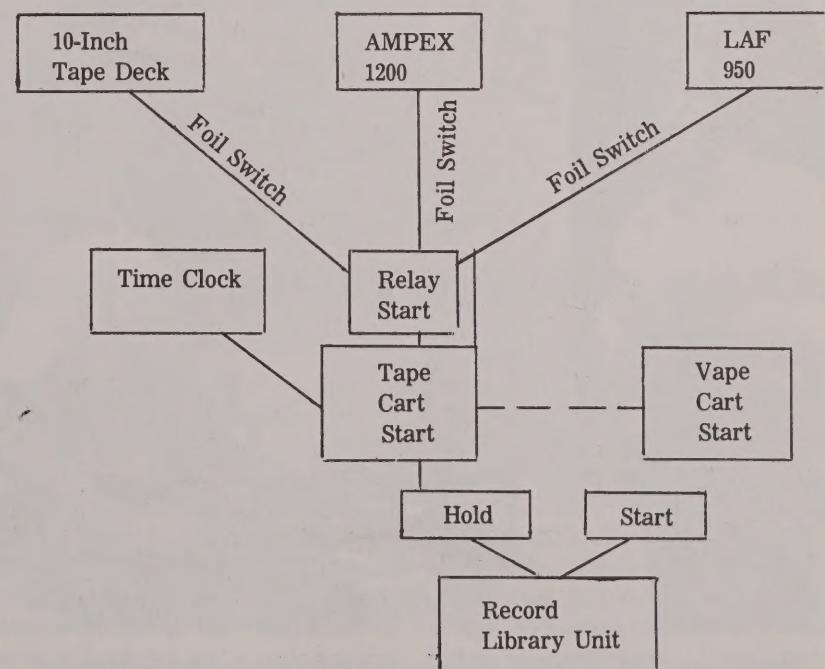
system was inexpensive to set up as compared to the professional systems presently on the air across the country. The WMGR automation system uses a combination of the Seeburg Library unit, the Laf 950, and the tape cartridge unit. Though it does not give split second cuing, it provides the station with the important audience retaining quality of continuity. An added feature of the system is the ability of the equipment to offer educational programs at any predetermined hour. Programs in the area of humanities and typing have been presented on the station to supplement the classroom work.

The station has been the site of two

government funded research projects to try and determine programs and listening habits on a campus station in a major metro city. Another non-funded project attempted was a phone line network with University of Detroit, to share programs. This link lasted as long as a sponsor paid the phone bill as even our combined budget would not allow such a luxury.

Marygrove radio is an interesting concept as a female operated radio station spiced with male support. How long 'til the males at Marygrove take over is the question—until that happens WMGR will have a female hand guiding its daily development.

Automated Station Block Diagram



# KZSU Develops Technique In Covering Campus Disturbances

By Seth Neumann

Coverage of civil disturbances on campus is a new challenge which many college stations have found themselves unable to meet adequately. The demands posed by rapidly developing events, often involving violence and outside law-enforcement agencies, can overwhelm the primarily studio-oriented radio station. KZSU, at Stanford University, has successfully served its community through four years of turmoil. The following article outlines a few points from KZSU's experience that the management of every campus station should be aware of.

When political militancy reached the point of direct action at Stanford in the spring of 1967, KZSU was in the almost unique

position of having a plant ready made to deal with this new task in reportage. KZSU had an established network of remote broadcast lines (Nov. 1967 JCR) and equipment designed for broadcast of speeches and sports events. Fortunately, most of this gear proved adaptable to crisis coverage. Of the two remote mixing boards available, one, an old GE tube-type, proved to be largely unsuitable because of its weight, bulk, and tendency to "microphone" when jarred or touched. A relatively small home-made board incorporating three channels switchable from mike to line level inputs, with solid state electronics, did most of the work. We are now designing a miniaturized IC and transistor board with a built-in microphone and long-life battery pack. This new board will weigh less than ten pounds and will be about the size of a toaster. Typically, small size and ruggedness are the most important considerations

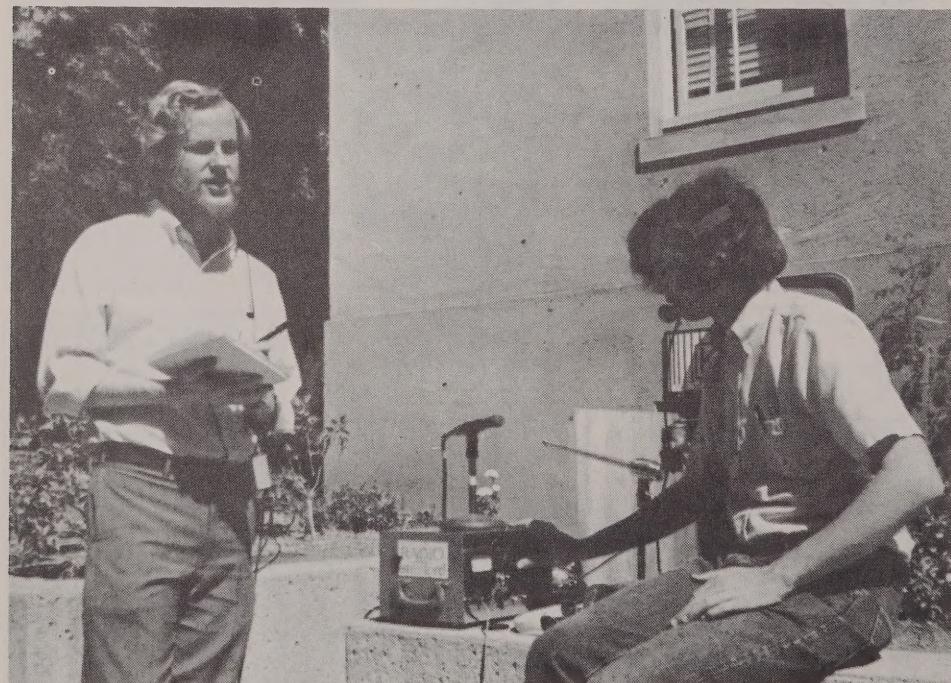
in mixers for crisis coverage. Power will generally be available anywhere you can get your audio back to the station, but battery packs are nice if you can design or buy electronics that draw little enough current. If necessary, a broadcast tape recorder can be used as a one-channel mixer in an emergency.

Usually FM monitoring can be provided with a small commercial receiver or with a built-in receiver such as is incorporated in our smaller portable board. This makes for somewhat sloppy cues, but these are usually tolerable in the face of rapidly breaking stories.

Communications with studios can be a real problem. We have found that a combination of our telephone system (Nov. 1970, JCR), regular telephone service, and Citizens' Band (CB) walkie-talkies works well. The telephone can also be used for live reports, but it is illegal to do this with CB, although we often take CB reports from our base station and read them over the air. This arrangement provides considerable flexibility and allows us to be right on top of the action. A system which was used before the installation of our telephone exchange was "simplex" telephone on remote lines for one conductor of a field telephone circuit with ground return.

Last, you will find a police monitor receiver to be an invaluable source of information. In metropolitan areas a multi-channel scanner which can listen to several frequencies on a time-share basis will be an immense aid. Remember that you cannot replay this information on the air or reveal its source without getting into very serious trouble with secrecy-of-communications statutes.

So much for equipment. Hardware is essential, but hardware is no substitute for good reporting. A lot of your news will come from contacts. Someone in your organization should be friendly with prominent campus political figures (a



BOB LUNDSTROM and Seth Neumann of KZSU check out the portable console before setting out on a remote.



By courtesy of the Berkeley Barb

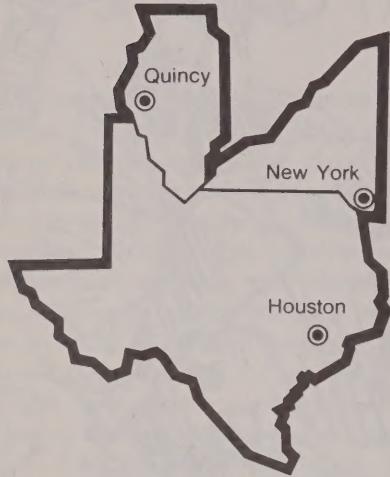
problem you may encounter is that they are too friendly, and administrators and police cannot tell you and the activists apart); likewise you should try to set up contacts with administrators, conservatives, and police, even if you don't think anything is likely to happen. If something should start, you will be covered. If not, you might get a good story anyway. There is no substitute for a quick tip from a friend—needless to say, off-the-record sources are just that. If

you quote them, they will dry up and you may get someone in deep trouble.

One thing to watch is your own safety. When things get thick and the tear gas clouds the air, both sides ("people" and "pigs") are likely to assume that anyone that they cannot identify belongs to the other side. That is not a "safe" assumption for you. Radio KALX at the University of California at Berkeley had a man arrested that way last year. We have had numerous

incidents (one involving the author) in which police officers have chased or beaten KZSU reporters or confiscated walkie-talkies from them. Typically equipment returned by law enforcement people after such "mistakes" is in less than optimal condition. It is wise to wear heavy clothing, identify yourself as the press, obey police officers and, just in case, carry a gas mask or legal equivalent (a gauze mask soaked in baking soda and water). Always make sure that you know who your own staff are in

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these operations. The middle of a riot is not a good place for field enlistments.

As far as credentials are concerned, we have found that as long as we obey police officers' legal requests (and they aren't always, so watch your rights) we have not had our people arrested. You can expect hassles though, as the police are usually running very scared and this is particularly true among forces which have many young officers just out of the armed services. The college administration and community will respect you if they know your reporting is fair. We have tried our best to be objective and accurate through four years of confrontations and our surveys show that the public in surrounding communities look to KZSU as their first source of Stanford news in times of crisis.

Unfortunately I can't guarantee that these guidelines will work for you. KCSB-FM at the University of California at Santa Barbara was shut down by order of the police in the spring of 1970 because of suspicions that radicals were getting information about police movements from KCSB-FM broadcasts. We have not had this problem. Obviously, local station management must decide how much and what news should be aired and take prevailing community norms into account for relations with local powers-that-be.

Now that equipment and journalistic considerations in crisis coverage have been outlined, some suggestion procedures to be followed in case of militant action may be helpful.

If, as is customary at Stanford, the action starts with a rally at a central plaza, the rally should be broadcast. We have a policy of broadcasting all such events, and any station at any campus where there are frequent speeches at a central plaza should have a broadcast pick-up there.

When the crowd starts to move, set up your walkie-talkies. Generally, you will want a base station and no more than five units in the field. This keeps confusion down and allows other people to use the CB channel also. Remember, CB transmitters may not be taped and played on the air, but they are very useful sources of information.

When using CB, a "10-code" is handy. 10-codes come in two varieties: police and CB. Generally the police codes are better adapted to news needs. However, some policemen have the mistaken impression that 10-codes are "secret." If you get any trouble from police about using their code, it is best to switch to a CB code. Good relations

with law enforcement agencies are important.

If a building should be occupied, try to establish a remote broadcast from the site. Usually you can talk someone into letting you borrow a telephone line if you don't have broadcast pick-up facilities available. It is usually a good idea to check with administration and (or) police before setting up a broadcast inside an occupied building (if only to prevent your staff from being arrested) but there is rarely any problem with a broadcast from a suitable outside vantage point.

Of course you should try to keep up normal news procedures such as interviews with concerned individuals. If your station has any special assets such as VHF—UHF radio or private line systems you will find that these can be fully employed in crisis situations. Even if you don't have a plant set up for riots, you will find that your sports coverage equipment will prove most adaptable for news duty.

Personnel is often a serious problem in crisis coverage, particularly if the issue drags on for a week or more. KZSU has found that the best way to deal with this problem is to group news-remote personnel into two or three teams using a rotating duty schedule so that whenever trouble develops, there are people ready to move. This past spring we used three crews of about fifteen people each. Each was headed by a three-man group consisting of a ranking newsman (to supervise newsgathering), an engineer (to handle and supervise technical aspects such as CB radio and remote broadcasts), and a general management person. These three would confer on major operational decisions and on matters of station policy (including dealings with law enforcement personnel). The balance of the team consisted of station members interested in news coverage. At any given time, ten to twelve of the fifteen would be available. The team or crew system becomes particularly valuable when action is protracted but sporadic, and crew members find themselves chasing "mobile militant tactics" until late at night as the scheme allows time for such activities as sleep and study.

Needless to say, the suggestions given in the article will not be equally effective everywhere and in every situation, but they are based on the successful experience of KZSU radio. You may find that some of these suggestions may help solve reporting problems in extraordinary situations at your school.

# Minority Programming In College Broadcasting

By Howard S. Martin

Chairman, Department of Radio-TV  
California State College, Long Beach

The duties and responsibilities of the college radio station are no less than those of any other station. It must serve the public interest. That "interest" includes programming for minorities in the community. Minority, of course, includes those of a different radical and ethnic background than the community's majority. But it also includes those in the audience who are not attuned to the major types of programs attempted by the station. This report focuses upon both these two kinds of audiences.

There is a dearth of material about the college radio station. An occasional M.A. or Ph.D. thesis examines an individual 10-watter. A few years ago the NAEB published a study which included a survey of approximately 30 low-powered stations. (Herman W. Land Associates, *The Hidden Medium: A Status Report On Educational Radio In The United States*, 1967.) But there has been no report of a survey of most college radio stations in the United States.

This report is based on responses received from 129 stations in 41 states. The list of stations to be contacted was compiled from the 1971 issue of *Broadcasting Yearbook*. A questionnaire, which covered both sides of two legal-size sheets of paper, was sent to 233 stations in October, 1971. Follow-up reminders were mailed in November and December. 10 stations reported they had increased power. 2 completed questionnaires were received after the cut-off date set for tabulation (1 February 1972). Thus, 141 stations responded, which was 60 percent of those contacted. If we subtract the 10 that increased power, the 222 remaining may be said to be the low-powered stations surveyed. The 129 valid responses is 58 percent.

The "vital statistics" of the respondents are as follows: 6 percent have an ERP of 9 watts or less. 60 percent have an ERP of 10 watts. 24 percent have an ERP between 11 and 20 watts. The signal coverage in miles

varies. 16 percent cover 5 miles or less. 15 percent cover between 6 and 9 miles. 32 percent cover 10 to 11 miles. The rest of the stations cover more miles in radius. Three quarters of the respondents report they cover a population of 100,000 or less. 46 percent of the stations do not know how many FM homes are in range of their signal or their ethnic distribution. 63 percent broadcast 7 days a week. Another 26 percent broadcast 6 days a week. Over half the stations program between 8 and 16 hours daily. 5 percent operate 24 hours a day. 85 percent of the respondents say their station is 100 percent operated by students.

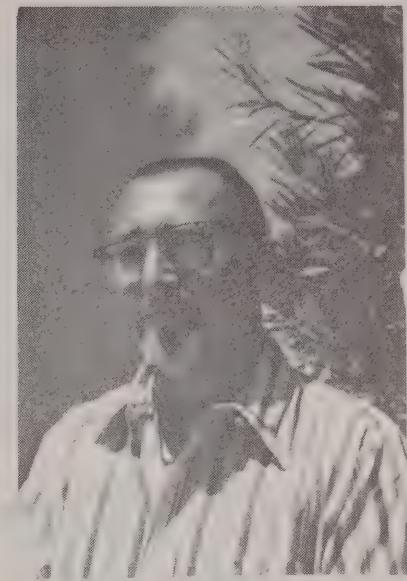
## Ethnic Programming

Respondents were asked: "Do you regularly program for minorities?" 123 answered the question. 72 (59 percent) said "yes" and 51 (41 percent) said "no." Of the 72 who do schedule programs for minorities, 14 (20 percent) do so on a daily basis, 52 (73 percent) on a weekly basis, and 5 (7 percent) on a monthly basis.

Respondents were asked to indicate the number of minutes they programmed weekly for minorities. 66 answered the question. Of these, 17 (26 percent) broadcast 1 hour weekly. 12 (18 percent) program 2 hours weekly. 8 (12 percent) offer 3 hours weekly. 10 (15 percent) broadcast 4 hours weekly and the same number 5 hours weekly. 9 (14 percent) program 6 or more hours weekly for minorities.

Respondents were asked if another station in their area programmed for minorities. Their responses were compared to whether they themselves so programmed. 54 indicated a station in the area did program for minorities. Of these, 33 (61 percent) also so programmed, and 21 (39 percent) did not. 59 indicated a station in the area did not program for minorities. Of these, 37 (54 percent) did so program, and 32 (46 percent) did not.

Respondents were asked if there was a regular staff member devoting full station time to minorities. 126 answered the question. 24 (19 percent) said "yes".



Howard S. Martin

Professor Martin began his career in broadcasting in 1949. He has worked in ETV at Wisconsin and Nebraska. He supervised the University of Nebraska's radio station and put Sacramento State College's station on-the-air. He is now in the process of putting California State's station on the air by October.

Professor Martin is the author of an article in the May issue of *Educational Instructional Broadcasting* and has another which will appear in a future issue of the *Journal of Broadcasting*.

Dr. Martin, an Associate Professor and Chairman of the Department of Radio-TV, CSC, received an M.A. in Political Science and a Ph. D. in Speech (radio).

Respondents were asked if producers of minority programs had final authority over the content of their programs. 126 answered the question. 25 (20 percent) responded "yes". (In the total survey, this question was asked about 8 program types. Only the area of "instruction" ranked lower in the amount of freedom granted program producers.)

Finally, respondents were asked if they maintained contacts with town and campus minority leaders. 120 answered the question about campus leaders. 39 (33 percent) said they maintained regular contacts, 54 (45 percent) irregular contacts, and 27 (22

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percent) no contacts with campus minority leaders. 125 answered the question about community minority leaders. 22 (18 percent) said they maintained regular contacts, 55 (44 percent) irregular contacts, and 47 (38 percent) no contacts with community minority leaders.

## Specialty Programming

As was pointed out above, the term "minority" also applies to audiences not attuned to the major program offerings of college stations. These are music, news, public affairs, cultural, and instructional programs. However, some college stations attempt special program types. Of the 129 answering, 35 percent indicated they broadcast at least one program a week for children's entertainment. 24 percent attempt a program a week for children's education other than regular instructional programming. 47 percent do an adult education show a week, other than regular instruction. 6 percent offer a program for the blind or handicapped. 16 percent broadcast at least 1 program a week for the senior citizen. 9 percent do a program with content aimed at the farm. 47 percent offer a show a week for religious groups.

52 percent of the stations not broadcasting such special programs indicated they have plans to begin such operations within 1972.

Special programs particularly mentioned by respondents ran through all types of

audiences and formats. Latin, oldies, bluegrass, and live audience music shows are programmed. Old radio broadcasts are heard on some college stations. Two stations reported they do live and original radio plays. City council, township, and board-of-education meetings are covered live. Elections are broadcast. Visiting campus lectureres are programmed. Live campus opera, live local talent, poetry readings, and origination of concerts live by a station from their own studios compliment cultural offerings. And 19 respondents indicated they broadcast both live and recorded church services.

## Conclusions

Several reasons were given why college stations do not broadcast more minority and speciality programs. Lack of adequate and interested staff, facilities, time, and money was cited most often; it was not clear if these were excuses or legitimate reasons. A quarter reported they saw no audience interest or relevance or need for these types of programming. Some respondents said other stations were so programming. A few indicated they lacked the ERP to serve the community. Two or three felt the programs would be too time consuming. And one respondent reported they were "a campus station and not a community station."

It's obvious from this survey that the "minority" audience does get some attention from the college radio station. It's also obvious that more needs to be done in this area. College stations must serve the public interest. If they do not, they should not be broadcasting. The "PROFESSION" OF THE "college station" may be proud of what they have done and are doing in this area, for it certainly is impressive. They should vow to move ahead to offer better service for "minority" audiences.

## Broadcasting Journal Changes Editors

A change in editors of the Journal of Broadcasting has been announced. For the past 12 years, Dr. John M. Kitross, professor of communications at Temple University, has edited this international scholarly quarterly published at Temple by the Association for Professional Broadcasting Education. He will be succeeded as editor of the Journal by Dr. Christopher H. Sterling, assistant professor of communications at Temple.

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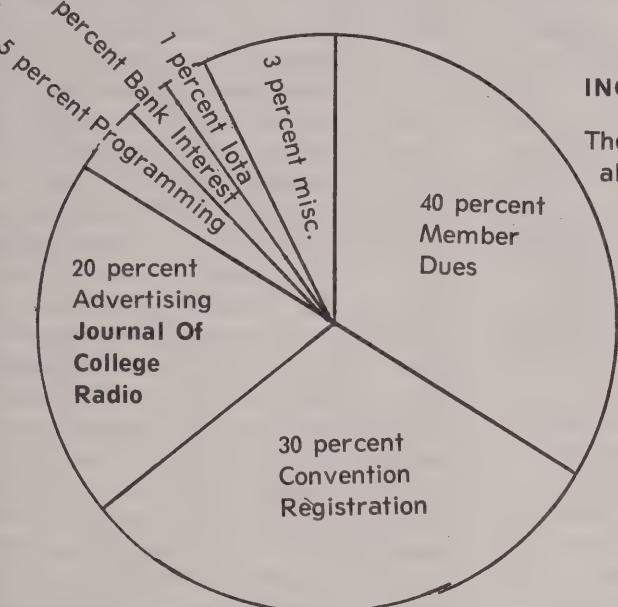
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City	
State	Zip
CR	

## FINAL FISCAL REPORT OF THE INTERCOLLEGIATE BROADCASTING SYSTEM, INC.

The final fiscal report of the Intercollegiate Broadcasting System is always made in September of each year. However, this year it is felt that the membership would like a projected report as of April. This report is for a special reason. During each summer, a proposed budget for the following year is prepared. This budget is basically a compiling of individual department requests and income projections.

This year, the IBS membership is invited to participate actively in this important fiscal process. Where do you want your money spent. Send your directives to Fritz Kass, IBS Treasurer, Box 592, Vails Gate, N.Y. 12584; so that your ideas can be included in the next year's program.

According to Fritz, "My ears are open and my pencil ready."

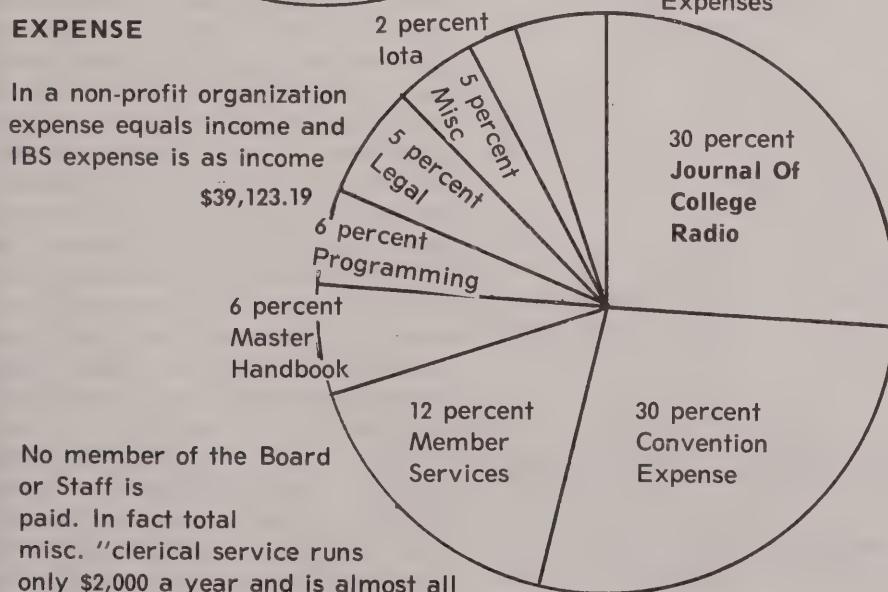


### EXPENSE

In a non-profit organization expense equals income and IBS expense is as income

\$39,123.19

No member of the Board or Staff is paid. In fact total misc. "clerical service runs only \$2,000 a year and is almost all typing at one office or the other. The expense by breakdown is mostly printing and postage.



### INCOME

The total "pie" approximates all income (cash) received by IBS during our fiscal year, 1 July to 30 June.

\$39,123.19

### IBS BOOKS

#### COMMERCIAL FCC LICENSE HANDBOOK

By Harvey L. Swearer. A new and unique study guide and reference manual which combines theory and applications with up-to-date questions and answers for all commercial FCC classes—1st, 2nd, and 3rd class radiotelephone license exams, as well as for broadcast and radar endorsements. Everything a license applicant needs to know is included—complete detailed answers to questions on any subject he may be asked when taking an exam, plus complete sets of questions on each element (and answers) as a double-check on what has been learned and what needs further study.

Order No. 582

Softbound \$5.95

Hardbound \$8.95

#### PROMOTIONAL & ADVERTISING COPYWRITER'S HANDBOOK

By Thomas F. Ris. This brand new work is an outgrowth of the author's "Copywriter's Companion," which he developed and used in teaching copywriting courses. While providing text material emphasizing the important aspects of preparing advertising or promotional copy for various media (newspapers, magazines, billboards, direct mail, radio and television) it is essentially a copywriting course workbook which requires the student to complete some 18 different assignments. Also considered are such requirements as layout and copyfitting, typography and visual graphics, and how these relate to the specific target audience. Although designed as a combination classroom text-workbook, it can also be used as a self-study guide, and combined with on-the-job experience will help the new writer learn and advance in his chosen profession.

Order No. 579

\$7.95

#### New Books

THE BUSINESS OF RADIO BROADCASTING

Order No. 587

\$12.95

THE FASCINATING WORLD OF RADIO COMMUNICATIONS

Order No. 586

\$6.95—\$3.95

GUIDE TO PROFESSIONAL RADIO & TV NEWSCASTING

Order No. 535

\$9.95

TELEVISION NEWS HANDBOOK

Order No. 567

\$9.95

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# CATV UP-DATE

## CAFM FACTS REVEAL POTENTIAL FOR COLLEGE RADIO

By  
Ludwell Sibley  
Engineering Editor

We can add more details this month to the information on cable FM given in previous months' articles.

Some basic CATV statistics may be first helpful in viewing the potential of CAFM. There are presently about 2800 systems in the United States, serving around six million homes, or about 9 percent of all television households. The largest CATV system feeds 35,000 subscribers, although a more typical size is 1500. The average system has about 56 percent of the potential customers in its area.

A look through the *Broadcasting Sourcebook - CATV 1971* gives an indication of the prospects for CAFM as a medium for college radio. Considering a sample of 74 towns which contain carrier-current-only IBS stations, 31 are shown as having CATV

systems. Of those, 20 are listed as providing FM service (this number is known to be on the low side). Because 67 percent of IBS members are carrier-current only, this means 72 or more potential CAFM stations within IBS, and roughly 140 for college radio as a whole. This does not count locations about to receive CATV, or those which can have FM added readily, nor does it consider combined carrier-current and Class D FM stations which might want to expand into commercial FM via wire.

The FCC's new CATV rules, 76.1 through 76.617, are expected to affect cable FM only indirectly. The rules do not address themselves to CAFM at all, and their impact will be largely to encourage the growth of cable systems in the "Top 100" markets, thereby widening the opportunities for CAFM. The requirement for two-way transmission on new systems may result in reduced program line charges for CAFM.

Future rulemaking will probably relate more to radio, by forbidding importation of radio signals from more than 75 miles away into towns of less than 50,000 population unless local stations of the same type (AM or FM) are all carried. This, too, is not likely to have much impact on college CAFM.

The new rules do set some minimum standards for technical performance of CATV channels. It is possible that standards for CAFM will be added eventually.

It is also possible that the FCC will some day require compliance with its programming rules (equal opportunity for political candidates, 73.120; fairness, 73.123; sponsorship identification, 73.119; no lotteries, 73.122; no obscenity or fraud). These were the requirements placed on WJC. They are under consideration in Docket 19092, the proposed carrier-current rulemaking. Extracts of these regulations are in *Master Handbook 25.20*.

Sections 15.161 to 15.164 of the FCC Rules prescribe limits for CATV system radiation. These are exclusively the problem of the CATV company and do not bear on college CAFM. The fact that the modulator operates below 100 mW is of no importance.

Under present FCC regulations, it is neither necessary nor desirable to approach the Commission for "approval" to go CAFM. This slows up the process and bears the risk of further regulation. If the CATV company representatives are skittish on this point, a careful explanation will be necessary.

The CATV operators, too, may insist on the station obtaining insurance against libel

suits. This is standard form of business liability insurance. Local commercial stations can probably suggest a reliable agent.

One of the problems inhibiting the growth of CATV has been lack of a workable copyright law. Fortunately, copyright licensing is not a problem in CAFM, at least to IBS member stations.

Membership brings coverage under agreements with BMI, ASCAP, and others. *Master Handbook* section 33.00 has the details.

Cable FM may prove useful for extending carrier-current coverage off-campus. A typical CAFM tap costs \$5 per month. That, plus the cost of an FM tuner, may work out to be cheaper than a rented audio line for feeding AM transmitters in remote fraternity houses and apartments. It may permit network operations among several carrier-current stations in the same town.

An entertaining variant of CAFM is reportedly available in Toledo, Ohio, where the system carries extra FM channels fed with, among other things, the local police channel, the BBC, Radio Moscow, Armed Forces Radio(!), and Radio Prague.

The principal operating problem with cable radio, of course, lies in getting the sets connected. Portable FM radios are largely ruled out, as are some table sets. The main audience will thus be the one major set in the household, usually a hi-fi system. This emphasizes the need for good technical quality; any flaws like poor high frequency response will be readily apparent.

Most CATV systems sell a second tap for a dollar a month, in addition to the basic charge of about \$5. A great many second taps are unofficial home-installed affairs. The cable company is concerned about these, in part because of the loss in revenue, but more critically because sloppily-installed taps made of twinlead have occasionally brought FCC radiation complaints. If any second-tapping is done it should be accomplished with good 75-ohm power splitters, coaxial cable, and proper balun transformers. Some states, Pennsylvania among them, have laws prohibiting unofficial attachments.

The FCC's shutdown of "KPOT," a three-day FM bootleg station in West Los Angeles, has resulted in a new CAFM operation in the area. The local cable company contacted the operators of the station in late 1971. After some successful negotiations, the station has emerged as a noncommercial community supported operation. Using the

callsign CABL at the top of the FM band, the station now feeds a cable system of 4000 subscribers in the Pacific Palisades—West LA area. The manager, Brad Sobel, broke into radio at KLA, the carrier-current station at UCLA. Although CABL is not a college station as such, it uses a free-form progressive-rock format with ample discussion time, intended for a college-age audience. Program time is 9 a.m. to midnight.

Community reaction has been enthusiastic, and the station has received extensive coverage in the L.A. Free Press, Coast FM and Fine Arts, the Alternate Radio Exchange, and other media.

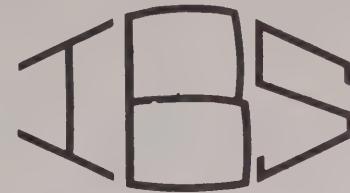
CABL uses the standard CAFM equipment: a 15-kHz line to a Jerrold modulator at the CATV head end. The cable company operates four other head ends in the area, and it is planned to add more program lines to extend coverage to the other systems.

Another recent entry into CAFM is WKUL (Waynesburg College, Waynesburg, PA). After a year and a half of carrier-current operation, cable FM was added in January, 1972. The modulator used is a Jerrold AFM-2 on 90.1 mHz. This replaces a previous plan to apply for Class D FM, which would have involved about \$5600 in hard-to-get Associated Students funds. The cost of going cable was about \$300 (\$110 for the modulator, as bought through the cable company). The CAFM operation is a good deal more viable financially than FM, of course, because of the advertising revenue.

KBCC (Bakersfield College, Bakersfield, CA), after a rather limited start with carrier-current, planned CAFM coverage for late March. The entire residence hall population is only about 200, making carrier-current operation a limited goal. However, the CAFM operation will reach 15,000 subscribers in the area outside the Bakersfield city limits. Another company, with 12,500 subscribers, operates within the city. Coverage of its system will be added later. Because the distance to the city head end is large, consideration is being given to using an FM tuner to demodulate the signal from the county system at a nearby point. The tuner will feed a short program line to the city head end.

The county cable system is contributing the cost of the 15-kHz equalized line. KBCC is supplying the modulator.

WJC (Juniata College, Huntingdon, PA) feeds 1100 homes in its area via a Catel FMS-2000 modulator at the high end of the band. The CAFM and carrier-current outlets



# IBS Officers For 1972

The following were elected to the offices named at the IBS Board of Directors meeting held at the Hotel McAlpin in New York City, March 26, 1972:

#### Chairman of the Board

David W. Borst

George Abraham

Donald Grant

Fred Kass, Jr.

Herbert B. Barlow, Jr.

Red Collins

Jack W. Deskin

William Malone

Ludwell Sibley

George F. Eustis, Jr.

Jeff Tellis

James Nelson

#### Vice President, Programming

#### Vice President, Publications

#### Counsel

#### Engineering Manager

#### Business Manager

#### Director, Station Relations

#### Director, Special Services

#### Board Members

: Joseph D. Coons, Richard H. Crompton, Richard E. Pittenger, Joseph S. Steinberg, Robert I. Freedman, Paul Brown, Tom Karnowski.



#### National Staff appointments include:

#### Public Relations

Jon Shepardson

#### Chairman, Convention Committee

Robert S. Tarleton

#### Iota Beta Sigma

Richard Allen



simulcast most of the time, except for separate dinner-hour music and late-night classical on FM while the AM carries progressive rock.

There is at least one Canadian college

CAFM station as well.

Engineering assistance on CAFM problems is available to IBS member stations through the writer at Box 2010, Stanford, CA 94305. Reports of further CAFM activity are definitely appreciated.

# The Feasibility Of Low

By Richard L. Doering  
Director, Community  
Music Programming  
Radio 95

## 1. Cable Radio: Wave of the Future?

Radio as a mass medium is not dying out. In fact, it may just be coming to life. Sky-high transmitters may disappear from the American landscape. But replacing them will be scores of FM modulators, owned and operated by independent programmers, "transmitting" over local CATV systems.

Anyone with a couple thousand dollars to gamble can lease an FM channel and set up his own cable radio station. RADIO 95 has shown that it can be done—quite successfully in fact. FM cablecasting is capable of revolutionizing the entire radio industry.

A fully automated cable radio station may consist of nothing more than one auto-reverse tape recorder and a simple \$25 FM oscillator. Or it may utilize a \$3,000 stereo generator and exciter built to FCC specifications.

Either way, the operating expenses are a mere fraction of what they would be for an on-the-air broadcast station. Programming for RADIO 95 costs only \$4 a day (or 27 cents an hour). The sale of advertising time to local sponsors adequately covers this expense.

Use of the cable system to carry the oscillated RF signal makes a high-power transmitter unnecessary. In areas where more than 75 percent of the population subscribes to CATV, cable radio can reach nearly as many people as an on-the-air station.

Cable FM is the perfect answer for communities too small to support an on-the-air station of their own. Ideally, every community—no matter how large or small—should have access to a dozen different music channels, two continuous news channels (local and national), and channels to air political debates, public board

meetings, current issues, radio dramas, lectures, and educational subjects.

Programmers could specialize in gathering and editing one or two specific kinds of material. Copies of master program tapes could be distributed to CATV radio stations all over the country. Multi-channel FM modulators could be built to carry 10 or 15 taped programs simultaneously.

No longer would radio audiences be at the mercy of a handful of dominant stations outdoing each other to capture the "mind of the masses." No longer would good programs be scrapped because of their limited audience appeal.

Cable radio could satisfy a much wider range of listening tastes at nominal cost. The development of cable radio should be strongly encouraged by industry and government working together for the common purpose of better service to the radio public.

## 2. Purposes of Cable FM

Widespread FM cable casting could successfully serve the following purposes:

(1) give listeners a broader selection of stations and programs to choose from

(2) upgrade current programming in general

(3) promote local business, educational, political and cultural interests

(4) improve radio service in small- and middle-market areas

(5) advance worthy causes such as cancer research, scholarship funding, religion in life, etc.

(6) revive public interest in good music and in the literary and dramatic arts

(7) communicate more effectively with alienated segments of our society

(8) bring radio closer to the individual, enabling him to explore social issues more intelligently, more responsibly, and more thoroughly with other people

(9) encourage more experimentation in low-cost high-quality communications

technology

Our present communications system fails as a medium of meaningful exchange of thought (a) because of unnecessarily restrictive broadcast and licensing standards and (b) because of excessively high equipment and operating costs.

It is my belief that the FCC has discouraged public participation in radio by making it the province of big business. The principle of "local service" should be restored. Radio can be a very effective tool for interpersonal communication whenever people feel directly involved. Through CATV this involvement by everyone is possible.

## 3. Cable Radio and the Community

Riverton, Wyoming, is a fast-growing mining community of 10,000. RADIO 95 has been cablecasting in stereo over the Riverton CATV system since November, 1968, at 95.0 MHz (FM).

CATV serves 75 percent of the community with six imported TV signals, plus the local weather channel. No FM signals are imported, although recorded music is simulcast on the Riverton TV weather channel and also at 92.0 MHz FM.

The tape deck for "Radio 92" is a twelve-year-old Ampex, and the monaural modulator is a Jerrold. The 10½-inch music tapes were supplied by a Los Angeles firm. All equipment for "Radio 92" is owned by the cable company.

RADIO 95, by contrast, produces its own music tapes and cablecasts in stereo. The CATV company owns no interest in RADIO 95, which draws its support exclusively from the sale of advertising time to local sponsors. Spot ads and announcements are programmed at 15- or 30-minute intervals on all RADIO 95 tapes.

Two AM stations are received in Riverton: KVOW (1000 watts) and KOVE (5000

# Cost FM Cablecasting

watts, Lander). The nearest on-the-air FM station is in Casper, 120 miles eastward.

## 4. Transmitting and Receiving Equipment

Cablecasting is simply a matter of technology. Savings in high-priced transmitting equipment are passed along to our listeners in the form of better programming, since we have found that radio towers are dispensable.

Total value of our system at RADIO 95 is estimated at \$3,660. The system consists of two auto-reverse Roberts 400X tape recorders, a Montgomery program clock, a Gates 6146 stereo generator and 6095 FM exciter.

We selected Roberts decks because of their superb fidelity at slow speeds (30-17,000 Hz at 3-1/4 IPS). The Gates transmitter is tuned to the FCC pre-emphasis curve and assures us broadcast-quality emissions. All transmitting equipment is rack mounted and occupies 6 1/2 cubic feet of space.

Nearly all of our programming is tape. One 7-inch 2400-foot reel plays nearly four hours at 3-1/4 IPS. Live programming is made possible simply by feeding a microphone line into the Record Amplifier of the 400X. The tape amplifiers deliver adequate direct input to the Gates equipment.

On the receiving end, listeners use radios ranging from pocket transistors to floor-model FM stereo consoles. The basic requirement is to tap off the cable TV antenna, which carries FM and TV signals together.

Many subscribers tap off their cable antenna by running 300-ohm twin lead-in wire from their TV set to the external antenna terminals of their FM radio. Telescoping FM antennas deliver satisfactory reception if placed within an inch or two of the cable antenna.

Subscribers who report unsatisfactory color TV reception ask the CATV company

to install a separate FM tap for a one-time \$5 charge. Black-and-white TV reception does not appear to be adversely affected by "do-it-yourself" FM hookups, which are by far the most popular and the least expensive.

Biggest bloopers for cable radio stations are FM receivers with antennas built into the power cord. Manufacturers should be discouraged from making FM radios with no provision for an optional external antenna.

## 5. Channel Lease Agreement

There are three basic phases of cable radio:

- (1) Programming, which involves the production of radio tapes
- (2) Signal Modulation, the phase concerned with the conversion of taped program material into transmittable radio frequencies (RF)
- (3) Signal Carriage, the normal CATV

function of relaying RF from the headend to its destination in the listener's home

In its 1,270-word agreement with Community Television of Wyoming, Inc., RADIO 95 has assumed full responsibility for functions (1) and (2) above. The CATV system performs only function (3).

To distinguish phase (1) from phase (2) we have used the name COMMUNITY MUSIC PROGRAMMING (CMP) for the former and RADIO 95 for the latter. To date, CMP has been producing tapes only for RADIO 95. However, we are applying for copyright privileges to make tapes for other cable radio stations that want to adopt our format or use our music.

Here is how the three phases of cable radio may be taken on independently and yet function together:

1. The programmer (CMP) can supply:  
(a) pre-recorded full-fidelity stereo tapes

(Continued on Page 24)

Table 1. RADIO 95 TRANSMITTING EQUIPMENT

Item	Current Market Value	Cost New (orig)	Year
1. 22-tube (10-watt) Gates M-6095 exciter, tuned and tested, 95.0 MHz	\$1,000	\$1,475	1967
2. 11-tube FM Stereo Generator, bunedtested	800	1695	1967
3. Roberts 400X Tape Recorder No. 1	700	800	1969
4. Roberts 400X Tape Recorder No. 2	700	800	1969
5. Montgomery Program Control Clock (specially designed)	300	350	1969
6. 100 percent Replacement Tube Set	70		
7. Matching Transformers	35		
8. Connecting Cables	30		
9. Incidental Supplies and Schedules	25		
Total Value, Transmitting Equipment		\$3,660	

# MUSIC INDUSTRY DEPARTMENT

SINGLES

HEART OF GOLD  
WAKING UP ALONE  
TINY DANCER  
DOCTOR MY EYES  
EVERYTHING I OWN  
MONEY HONEY  
RUN RUN RUN  
ROCK AND ROLL  
I CAN'T HELP MYSELF  
A HOUSE WITH NO NAME  
TAURUS  
FEELIN' ALRIGHT  
CRAZY MAMA  
WE'VE GOT TO GET IT ON AGAIN  
TAXI  
BANG A GONG

NEIL YOUNG  
PAUL WILLIAMS  
ELTON JOHN  
JACKSON BROWNE  
BREAD  
RY COODER  
JO JO GUNNE  
LED ZEPPELIN  
DONNIE ELBERT  
AMERICA  
DENNIS COFFEY  
JOE COCKER  
J. J. CALE  
ADDRISI BROTHERS  
HARRY CHAPIN  
T. REX

REPRISE  
A&M  
UNI  
ASYLUM  
ELEKTRA  
REPRISE  
ASYLUM  
ATLANTIC  
AVCO  
WARNER BROS.  
SUSSEX  
A&M  
SHELTER  
COLUMBIA  
ELEKTRA  
REPRISE

BREAKOUTS

A Horse With No Name  
—America  
KFJC  
Foothill College, \*  
Los Altos Hills, Calif.



Lonesome Dave's Lovesick Blues  
Dave Bromberg  
WRLC  
\*Livingston College  
New Brunswick, New Jersey

Harvest Neil Young  
Album  
KSMU  
\*Southern Methodist University  
Dallas

ALBUMS

AMERICA  
HARVEST  
HELLBOUND TRAIN  
BURGERS  
CHILLIWACK  
AM AND FM  
GARCIA  
IN THE WEST  
DEAR FRIENDS  
FRAGILE  
BEATITUDE: RESPECT YOURSELF  
HEADS AND TALES  
TOGETHER  
MARK-ALMOND II  
NEVER GET OUT OF THESE BLUES ALIVE  
ROCKPILE

AMERICA  
NEIL YOUNG  
SAVOY BROWN  
HOT TUNA  
CHILLIWACK  
GEORGE CARLIN  
JERRY GARCIA  
JIMMI HENDRIX  
FIRESIGN THEATRE  
YES  
STAPLE SINGERS  
HARRY CHAPIN  
JESSE COLIN YOUNG  
JOHN LEE HOOKER  
DAVE EDMUNDS  
XIT

WARNER BROS.  
REPRISE  
PARROT  
GRUNT  
A&M  
LITTLE DAVID  
WARNER BROS.  
REPRISE  
COLUMBIA  
ATLANTIC  
STAX  
ELEKTRA  
WARNER BROS.  
BLUE THUMB  
ABC  
MAM

## DISC NOTES

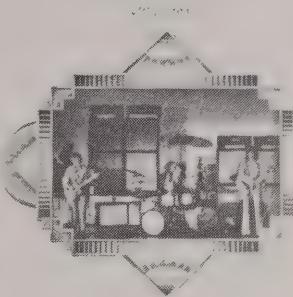
By Rick Spence

SAVOY BROWN PARROT Xpas 71052  
(HELLBOUND TRAIN)

Savoy Brown comes up with another winner to surely place them in the realm of the top groups in the world. Solid, demanding rhythm on every track. Progressives should go with the title tune and take this one all the way to the top of the college market.

CREAM ATCO SD 7005  
(LIVE CREAM VOLUME II)

Cream's music reverberates from the halls of the rock explosion of the sixties. Some of the more popular hits of the group are the mainstream of this fine LP. Includes "White Room" and "Sunshine Of Your Love."

DON McLEAN UNITED ARTISTS UAS  
5522  
(TAPESTRY)

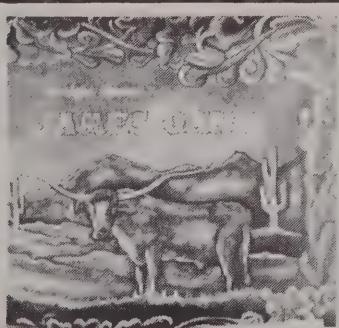
From nostalgia to downright mockery, Don McLean covers the whole American scene with refreshing originality. This is Don's first album, and should come on strong in the wake of his big success with "American Pie." "Respectable" hits us where we live. Other great cuts are "General Store" and "Circus Song."

NOAH DUNHILL DSX 50117  
(PEACEMAN'S FARM)

This album is jam-packed with new and entirely original material by this outstanding group. If campus stations give it a try, they should receive a strong reaction. Best cut: "For Us All." "Light Of A Different Day" has a funky flavor; "Peaceman's Farm" and "Sussex" are strong rockers.

JAMES GANG ABC ABCX 741  
(STRAIGHT SHOOTER)

Bang! The James Gang hits the bullseye with this great new collection of musical ammunition. "Madness" sounds like the big tract, but this is not saying the other eight are in any way inferior. Try a handful!



I would like to begin this month's effort by saluting A&M on their current drive to register the 24 million potential voters between the ages of eighteen and twenty-four. As we all know, radio has a very good opportunity to provide information and impetus to make people aware of the chance to become involved in the selection of political leaders.

A&M is in the process of pressing a special two record LP, featuring songs from their recent album releases, which is to be given away free of charge to anyone who has a voter registration card that has been obtained from A&M during their campaign. The album features such artists as: Joe Cocker, Cat Stevens, Carpenters, Lee Michaels, etc. Also in the A&M plan of action for the campaign is a special single about voter registration which is free to radio stations. It features an artist named Mustang, and is called "The Power 18."

While obviously a promotion gimmick to get the company's name before the public, I don't think that this case can be put down as superficial. A&M is getting into the young people's environment with something that is both promotional and relevant to the less than "old" public. I say "less than old" because I think that the term "young people" is somewhat of an insult the way it is being used lately.

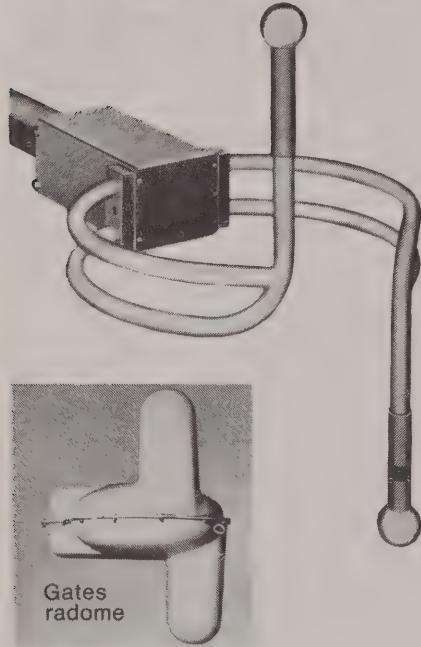
I think that this is a worthwhile project to help us all to help other people, however, and I urge all campus stations to participate. If you have not as yet received the information from A&M, write to:

Mr. Andy Meyer  
Director of College Promotion  
A&M Records  
1416 North La Brea Avenue  
Hollywood, California 90028

I don't know how long it might take to receive a reply, as I have been waiting for some time to ear from Andy (he must be pretty busy getting the information out right now), but do try to get this information on the air.

(Continued on Page 19)

# Gates circularly polarized FM antennas.



Gates' circularly polarized antennas combine mechanical ruggedness with transmission reliability. They are constructed of a special brass alloy to withstand corrosion from salt-laden air and industrial gases.

Performance-proven Gates antennas are available with one to sixteen bays. Accessories include 300 watt or 500 watt heaters, radomes, and automatic heater control systems for protection against icing. Null fill and beam tilt are also available.

Select the right antenna from the four circularly polarized antennas offered by Gates: Dual Cycloid for high power; Dual Cycloid II for medium power; Dual Cycloid III for low power and the Directional Dual Cycloid antenna.

For complete details, from the leading supplier of FM antennas, write Gates Radio Company, 123 Hampshire Street, Quincy, Illinois 62301.

## **McKENDREE SPRING DECCA DL 7-5332 (McKENDREE SPRING III)**

For some reason McKendree Spring have not yet received the attention that is deserving of such a talented group. This album should change the situation if the campuses expose it to their public. "Feeling Bad Ain't Good Enough" and "Hobo Lady" are the prime subjects for popularity.



## **APHRODITE'S CHILD VERTIGO VEL 2-**

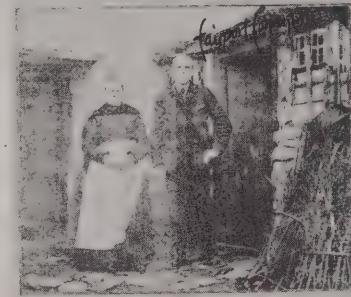
**500  
(666)**

This two-record set should blow every head within range. Unusually creative, weird, zany in parts, and simply beautiful in others. The production is excellent and the arranging is on a par with the best. Progressives must give this one airspace!

# **666**

## **FAIRPORT CONVENTION A&M SP 4333 (BABACOMBE LEE)**

This is the story, set to music, of John Lee of Babbacombe, who was sentenced to hang for the murder of his "kind old mistress." The strange circumstances of his conviction make for a very interesting twist of fate as revealed in the story line. Fairport Convention has a very appropriate knack for accompanying the text.



**Harry Chapin  
Heads & Tales**



## **HARRY CHAPIN ELEKTRA EKS 75023 (HEADS AND TALES)**

Already getting many spins on the campus turntables, Harry Chapin should be another bright star on the musical horizon. Harry makes his music a thing of beauty on such tunes as "Could You Put Your Light On, Please" and "Everybody's Lonely."

## **DAVE EDMUND'S (ROCKPILE)**

**MAM 3**

"Down, Down, Down" opens up this powerful set of tracks by the "I Hear You Knocking" rejuvenator. This one should prove to be a popular item on the campus, as Dave's original style has an intense, driving element which has few equals.



## DISC Notes

(Continued from Page 17)

On the musical side, Faces will be doing a little something unusual with their coming tour of the U.S. They are introducing the "World's First Rock and Roll Circus," which includes all the favorite circus acts such as clowns, aerial acts, jugglers, etc. Also appearing with Faces, Fleetwood Mac should sufficiently upstage Faces, which is a prediction that should have me eating the April issue of JCR if I am wrong. The tour dates are April 21-30. Watch for the Rod Stewart crew and company.

I must extend my apologies to those stations who have contributed to the coming feature article about the situation regarding record service, record company—station relations, but there has not been enough time to compile all the information that has been received thus far. If your station has either complaints, praise, or general comments about the service, personnel, attitudes, etc. of record companies, I urge your staff representative in charge of public relations to send any information relevant to this subject to myself, care of the Journal, right away! This is your chance to be heard if you have anything to communicate to the "masters of the industry." By all means, speak your piece. It will help to straighten out communication problems that seem to be running rampant throughout the industry.

Until next time, I wish your station great success in attaining its goals.

### RULES AMENDED TO INCREASE MINIMUM OPERATING HOURS OF FM BROADCAST STATIONS

Section 73.261 of the Rules has been amended by the FCC to increase the minimum hours of operation for FM commercial broadcast stations to at least 12 hours daily (Docket 19347). FM stations will now be required to operate for not less than eight hours between 6 a.m. and 6 p.m., local time, and not less than four hours between 6 p.m. and midnight, local time. The rule became effective April 7, 1972.

In a rule making notice adopted November 3, 1971, the Commission noted that despite the increased viability of FM economically, some FM stations were still operating at or near the minimum despite the inconsistency with the needs for more aural broadcast service in the evening. It

noted that FM and AM are parts of a single broadcast service.

The Commission said the proposal drew little comment. Michigan City Broadcasting, licensee of WMCB-FM, Michigan City, Ind., agreed with the change but argued that the broadcaster should be allowed to determine the hours of operation Monday through Saturday based on local public interest needs.

Noting that a broadcaster may always seek waiver of any Commission rule for good cause, the Commission said that a rule to fit every unusual and perhaps meritorious situation was difficult to mold. It pointed out that the compelling reason for the amendment was that there were too many needs for aural service, especially at night, to allow FM stations to continue to broadcast at the current minimum.

### WYBO Initiates Study-Aid Program

On the eve of his astronomy final exam, Yale freshman Bill Ferguson found his class notes unclear. So he turned to his campus radio station—not for escape, but for the answer, straight from his professor.

By calling the radio station, Ferguson was able to ask his astronomy instructor the question. He, and any other student listening to the radio, got the instructor's answer over the air.

The number he dialed was for WYBO-AM, one of two student radio stations operated by the Yale Broadcasting Co. For most of the academic year it broadcasts rock music closed-circuit to the Yale campus.

But during the January and May exam periods, the station changes format and invites professors from Yale's most popular courses to answer students' telephoned questions on the eve of their examinations. One or two instructors from the heavily enrolled introductory courses are in the studio from 8:30 to 11 p.m.



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need?



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## Gates CB-77

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**GATES**  
A DIVISION OF HARRIS-INTERTYPE



**DORM RADIO**—Broadcasting to Purdue University students from Cary Quadrangle's WCCR radio station are Wallace Hubbard, left, RR1, Parker, news director, and Dave Shadinger, 4904 Olympia Drive, Indianapolis, station president. In operation 20 years, WCCR is the oldest radio station on a closed-circuit network operating in eight Purdue residence halls.

## WCCR, Purdue, Celebrate 20th Anniversary

One night in 1951, West Lafayette residents living within several blocks of Purdue University were startled and annoyed by a new radio station coming over their sets, jamming their favorite programs.

The strange signals emanated from an odd-looking radio transmitter watched by a handful of students in a room in Cary Quadrangle. One student held a microphone, another operated a record player. Unfortunately, the men were not aware that they were operating illegally nor that the homemade transmitter was blocking the signals of several commercial stations.

Their unwilling listeners complained to the Federal Communications Commission. The FCC tracked down the culprits and sternly informed them of their error. Only appeals of university officials succeeded in convincing the commission that the students had no malicious intent and prevented action from being taken against them.

Refusing to give up their dream of putting a radio station on the air, the men reorganized—this time determining to stay within the rules of the commission. They decided that closed circuit transmission,

commonly called carrier current, was best suited to the needs of fellow residents. Carrier current is the system by which programs are carried from the transmitter to the radio by means of a building's electrical wiring. A small amount of radiation is tolerated, but rigid FCC restrictions hold this to a minimum.

At 7 p.m. on March 6, 1952, WCCR again entered the realm of broadcasting—this time with the blessing of the FCC. It began its new life with a small transmitter, an automatic record changer, and a few controls, at the cost of less than \$500.

Cary Club Radio officially celebrated its 20th birthday two days early, at a 6 p.m. banquet March 4. Current staff members invited past members to return and talk over old times, see what changes have been made and discuss plans for the future. Old staffers found that since the station has been on the air, its record library has grown from zero to 10,000 singles and 4,500 albums. Most were given to the station by record companies. The equipment has been upgraded from the four-knob console of the early days. WCCR now has two complete studios and enough portable equipment for a third.

The station's first program was a keynote

speech by President Frederick L. Hovde. Hovde's forecast "that this broadcasting service will be extended to other parts of the university" proved well founded. Less than a year later, another ceremony was aired, this time to celebrate the installation of a transmitter in Meredith Hall.

Three years after WCCR went on the air, it was called upon to show its true worth to the university. One of the residents of Cary Hall was hurt in an airplane accident near Lafayette and was in critical condition in a hospital. The hospital sent out a call for blood. This call was immediately broadcast over WCCR, and within a few minutes, nine donors were on their way to the hospital.

The station and its growing staff logged some notable accomplishments soon after that—they became the city's second largest station in terms of broadcasting hours, and presented the nation's first college broadcast in stereophonic sound.

The station has had its share of problems, too. In 1958, during a vacation period, a janitor wandered into the station and found it filled with steam from a broken heating pipe. The thousands of records in the library were soaked and had to be taken out and dried individually. One of the two transmitters, still operating, was found filled with water and had to be bailed out.

Tragedy struck three years later in an April snowstorm. Four staff members rented a light plane and flew to Muncie to pick up some radio parts. On the return journey they got lost in the storm, veered off course, ran out of fuel and crashed in a wooded valley. It took authorities eight hours to reach the plane. When they did, the crash and subzero weather had claimed two lives.

The Purdue Residence Network was conceived in 1956 by several farsighted members of WCCR. Today PRN is one of the big attractions Purdue holds for students interested in careers in radio and TV. It's no problem to find equipment to operate. There are seven stations besides WCCR, in Owen, Tarkington, Wiley, Shreve, Harrison and McCutcheon halls and Fowler House, all taking turns feeding the network on 21-hour shifts. It's believed no other campus has so many stations. The stations form a network that provides news and diverse entertainment every residence hall on campus, and to any fraternity, sorority or co-op house that wants it, 24 hours a day.

## TABE Announces New Slate Of Officers

Dr. J. S. (Jack) Gibson, member of the mass communications faculty at Texas Tech University, has been elected secretary-treasurer of the newly organized Texas Association of Broadcast Educators (TABE). He will take office June 1.

TABE was created to coordinate efforts on the college level of broadcasting within the industry, Gibson said.

R. C. Norris of Texas Christian University is the new TABE president and J. B. McGrath of Southern Methodist University is vice president. Officers succeed each other with the secretary-treasurer being the only new office holder each year. Elections were held March 5 at the TABE spring meeting in Houston.

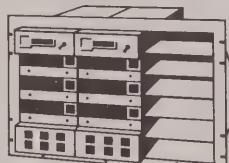


*Spotmaster*

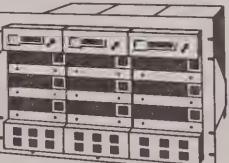
# Multi-Cartridge Decks Grow with Your Needs!



1 × 303C = 3 decks



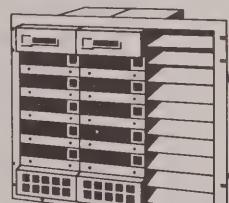
2 × 303C = 6 decks



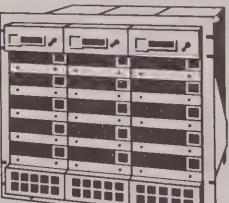
3 × 303C = 9 decks



1 × 305C = 5 decks



2 × 305C = 10 decks



3 × 305C = 15 decks

Mix and match these new SPOTMASTER multi-cart decks. They're designed to meet your needs today, and grow with them tomorrow.

Look at our 303C and 305C Mini-Decks. Space-saving combinations of 3, 5, 6, 9, 10 and 15 decks accept type A carts. Slightly wider is our Mini-603C (not shown), accepting both type A and B carts, three decks to a unit, six decks to a compact rack.

All these mini-giants feature plug-in, modular, solid state construction with separate audio amplifiers, selectable output level (-10, 0, +8), logic switching, and many more features. They're ideal for manual operation or programmed automation systems.

Save still more money with our time-tested Five-Spot and Ten-Spot multi-cart players. You can even get plug-in record modules. Write or call for complete information:

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300	70 sec. (44')	2.10	
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300	140 sec. (88')	2.35	
300	3 1/2 min. (132')	2.50	
300	5 1/2 min. (207')	2.90	
300	8 1/2 min. (320')	3.70	
300	10 1/2 min. (394')	3.90	
300	empty cart.	1.60	
600	16 min. (600')	6.25	
600	empty cart.	2.80	
1200	31 min. (1163')	10.45	

Also: DL cartridges (for Spotmaster delay machines), bulk tape, tape-tags and other accessories.

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## SOUND EFFECTS

# Glassboro State College

# Community Radio —

By Robert Blake  
WGLS-FM General Manager

There's a new sound on radio in Southern New Jersey. It's provided by WGLS-FM, the non-commercial radio station located at Glassboro State College. At 89.7 on the dial with 250 watts of power, WGLS has been in operation since 1964.

At its sign-on, WGLS was typical music-oriented college radio station, the type of operation some call a "campus radio station", the type of station that the Corporation for Public Broadcasting presently calls an "electronic sandbox." Until 1969, WGLS was totally operated by students with a faculty advisor. In 1969, the College decided it wanted to do more with its licensed frequency and its station, do more than the students had time to do or commitment to do. At that time, the station got its first full-time general manager. Primarily an engineer, he put the station in A-1 technical condition, remedying many of the inequities that untrained student engineers had built into the system. Before he could guide the station into any redevelopment of its programming, he was moved up in the College administration and another manager was hired.

Under its present management, WGLS is going through a massive redevelopment to become a "community radio station" and to do away with its earned reputation of being a "Big juke box." The station has defined "community radio" as operating the facility as a service to all parts of its potential listening audience.

To meet this end, the WGLS programming format is 50 percent cultural, educational, informational and instructional and 50 percent entertainment (mostly popular music). As a member of the National Public Radio Network, WGLS airs about 20 hours a week of NPR programming. This is done primarily in the afternoon hours. In the early prime-time evening hours, the station airs locally-produced cultural, educational and informational programming. As a

requirement for having the privilege of running a music show, each staff member who jockeys records must produce one weekly series of at least a half-hour in length for each music entertainment shift. Music entertainment is offered in the evening with the programming rationale that this is the time young people are available to listen and the general community is not available to listen. WGLS is on the air from 1:45 p.m. to 1:00 a.m. Monday through Thursday and on Fridays the station signs on at 1:45 p.m. and doesn't sign off until 1:00 a.m. on Sundays. Programming on Saturdays is predominantly music with various cultural, educational and informational programs throughout the day.

Community involvement with the station operation is mandatory for success of the "community radio" concept. WGLS has the College community involvement; its forty-plus operating staff is composed of students who work with the station as an extracurricular activity. But this is not enough; the remainder of the community must be involved. To this end, the station has offered air time to many community groups. Two area high schools are producing their own programs weekly. The station presents live broadcasts of the monthly public meetings of the Glassboro School Board and also airs any special meeting the Board may have. In recognition of its service to the total community, the Mayor of Glassboro officially recognized WGLS as the town's radio station and one of its official communication media.

Since Glassboro has no daily newspaper its citizens often learn of news events well after they happen. Well, that has all changed; they now tune to WGLS for local news. One dramatic example of that occurred in February of 1972. Early than month, elections were held for seats on the School Board. The station covered the elections returns live from the place they were certified. An area citizen made the comment, "You know, it was nice, for the first time, to go to bed on an election night knowing who had won!" Prior to the election, seven of the

# New Theme At WGLS

eight candidates seeking office had accepted air time on WGLS to inform the Glassboro electorate. And in this election, Glassboro recorded the largest number of votes ever for a School Board election. The station is proud to have possibly had some effect in getting such a large electorate turnout.

One of the most exciting things that has come out of the redevelopment process of WGLS is the expanded news operation. Besides several shorter newscasts throughout the broadcast day, the station airs a half-hour news block at 6:00 p.m. nightly with four to six reporters presenting the news in an arm-chair format. The news operation has even been given a name and an identity—COMMUNICOM is the name and it means communication from and for the community. Audience reaction to COMMUNICOM has been outstanding.

As to station organization, WGLS operates with a full-time general manager and a full-time engineer. The remainder of the Executive Operating Staff is students drawn from the student staff. The chief student executive is the Executive Administrative Assistant to the General Manager for Management and Programming. For all intents and purposes, he functions as station manager and program director. The remainder of the executive staff includes a traffic coordinator, an operations coordinator, a chief announcer (whose primary responsibility is training and scheduling of on-air personnel), a music and recordings coordinator, a chief music and recordings librarian, a print promotion coordinator, an on-air promotion coordinator, a public affairs and information coordinator, a news coordinator and a sports coordinator, the latter two working closely together. The primary function of the general manager is that of instigator, of coordinator, of policy setter. The function of the engineer is that of any other broadcast engineer. It is the total responsibility of the student staff to operate the station in its day-to-day activities.

Operationally, WGLS is not a lab facility

for the training of broadcasters. WGLS is first and foremost a radio station. And as it happens, it is impossible to divorce the positive club-like atmosphere and the positive training-learning aspects from the station's operation. WGLS has the philosophy that if it operates itself as a radio station first, the other side benefits, especially those associated with learning to be a broadcaster, will be an inherent part of its operation. The station prides itself as being the one College operation in which both students and staff are working for the overall good of the institution and not for the good of just one aspect of the school.

In these days of tight money, many college stations are having difficulty justifying their receipt of funds from college bodies. WGLS is no longer having that problem. With a manager who is also a qualified educational media generalist, WGLS has taught one credit-course on the air and is hoping to teach others in the future. Administratively, the station is part of the College's Learning Resource Center and is, therefore, considered a teaching and learning tool as much as it is considered a community radio station. Too many college stations have been relegated to being part of an academic department; they, therefore, are generally considered part of that department, primarily as a lab facility, and therefore are restricted because they project this image. A radio station, especially an FM one, is much too valuable to be just a training-ground, lab facility. It can do much more if it has the commitment of the institution behind it. Literally, it can be all things to all people. WGLS is heading in this direction.

WGLS moved into new studios and offices in November of 1970. Wanting to release space in the administration building and also wanting to consolidate the station with the rest of the LRC operation, the College constructed a new facility in the Center. Although a bit cramped, the new station is adequate for the job of broadcasting. WGLS

hopes to get more administrative space within a year. As broadcasters know, there is more to operating a radio station than just sitting down in front of a microphone and talking!

With this glowing picture, a reader might think that WGLS is a broadcasting nirvana. Of course, this is not the case at all. The station is limited in its scope of service because of its relatively low broadcasting power and, therefore, small coverage area. The station cannot reach its full potential without more full-time staff. Members of the student staff are students first and they cannot be expected to extend their commitment as far as necessary to completely reach the community radio goal. The station needs some new equipment (nothing new to college radio). The station needs to develop new and different programming. And there are other things the station needs. How could these things be improved? It can be said in one word: money. Sound familiar? At present, the station is funded to maintain its existing operation and receives no monies for program development, equipment replacement and for promotion because of all the problems WGLS has, one of the greatest is letting the potential audience know what it is doing.

But, WGLS has a commitment. The concept of "community radio" is most probably the most difficult type of college radio operation to run for it takes involvement, total involvement, on the part of all persons directly associated with the station to make it work. It's easy for a station to have community involvement if it deludes itself into thinking that the airing of a particular type of music is the best service it can offer to its community. Commercial stations play music. But it takes a lot of determination and a lot of hard work, not to mention a lot of use of basic intelligence, to provide service to all segments of a community. And WGLS is succeeding fairly well in reaching for this goal.

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## Low Cost Cable- Casting

(Continued from Preceding Page)

at \$48 apiece (plus postage and copyright fees)

(b) program scripts (no extra charge) showing the location and timing of each taped selection; the recording artist's name; and the locations where advertising spots of various lengths can be conveniently dubbed in

(c) recommended play schedules

2. The channel lessee (RADIO 95 or another):

(a) provides his own transmitting equipment (see Table 1 above)

(B) writes and sells advertising for his local sponsors

(c) dubs in advertising spots on tapes supplied by CMP

(d) may keep all profits earned from the sale of advertising

3. The CATV system:

(a) provides space for the lessee's transmitter

(b) provides electricity to operate the transmitter

(c) includes the lessee's channel in advertised listings

(d) carries the lessee's signal without charge to the lessee

Here is a précis of the channel lease agreement between CMP and Community Television of Wyoming (CATV). The agreement was drawn up by the CATV firm's legal counsel from a list of recommendations submitted by CMP:

A. Community Music Programming (CMP):

1) has the right to all gross income derived from the sale of advertising time

2) must provide its own casualty insurance from all equipment on CATV premises

3) assumes responsibility for the reproduction and transmission of copyrighted material

4) recognizes the regulatory powers of the FCC (or any other duly constituted public authority)

5) agrees to conform to general standards of conduct required of broadcasters by the NAB and the FCC

6) shall produce a radio signal compatible in quality with that produced by an FCC-licensed commercial FM station

7) shall maintain a complete program log of all broadcasts, available upon request to CATV

8) shall not broadcast signals over the air

B. Community Television of Wyoming, Inc. (CATV):

1) will carry CMP's FM signal over the Riverton cable system for the free use and enjoyment of CATV subscribers

2) will provide space to house CMP's transmitting equipment

3) shall not be party to a joint venture or partnership with CMP

4) reserves the right to request or demand that CMP cease operations over CATV's cable at any time, saving CATV harmless for any injury or damages CMP may sustain as a result

5) shall not regulate the content of CMP's programs

6. Programming Equipment, Schedules and Content

Equipment used in making tapes is located off CATV premises. Tapes are delivered to the headend for transmissions only. This is our current inventory of programming equipment:

a) 2,115-album record library (book value)	\$10,194.30
b) 1 Scott 382-B stereo amplifier-tuner	300.00
c) 2 Roberts 1740'x tape decks	600.00
d) 1 Garrard SLX-3 turntable	100.00
e) 1 Pickering XV15-750E cartridge	60.00
f) 1 Shure 550S microphone	55.00
g) 1 Superex stereo headphone set	60.00

Total Value, Programming Equipment \$11,369.30

We have a stock of 51 master tapes. Only the twelve most recent of these are in current use. At 3:30 and each day a new 3-hour 45-minute tape automatically switches into play. The tape runs two complete cycles between 3:30 and 11 p.m. The station is off the air from 11 p.m. until 8 a.m. the next morning. At 8 a.m. the same tape resumes

play, and completes two more 3-hr 45-min cycles before a new tape comes on at 3:30.

Each tape runs 48 cycles over a six-month period before it is discarded. A master schedule varies the number of days between playings of the same tape. New tapes are played 10 to 12 days apart; old tapes, 23-25 days. The average (mean) interval is 17.2 days.

Since RADIO 95 is the only commercial FM station in our area, we feel committed to satisfy all of our listeners' musical tastes—except hard rock, which is readily available on local AM stations. Each of our tapes contains the following musical programs (order will rotate):

Pick of the Pops (vocal)—30 min.;  
Country and Western—30 min.  
Easy Listening (instrumental)—45 min.  
Pick of the Pops (vocal)—30 min.  
Special Program—15 min.

Country and Western—15 min.

The Best of Jazz—30 min.

The Best of the Classics—30 min.

Total of 3 hours, 45 minutes.

A balance is maintained between vocals and instrumentals. Since a number of offices, banks and stores play RADIO 95 for background music, we avoid pieces that could grate on somebody's ears. We like catchy, familiar tunes that everybody can hum along with.

Fourteen minutes out of every fifteen is uninterrupted music. We stick pretty much to the "Greatest Hits" of the greatest artists in each category. In order not to duplicate the efforts of AM stations, RADIO 95 has no wire news service.

Stereo versions of hits from the 1890's-1940's link the present with America's great musical past. The over-30 crowd, severely alienated by contemporary radio most everywhere today, unilaterally endorses RADIO 95.

The 2,000 albums in our record library have been hand-picked to represent "the world's most enjoyable music".

## 7. Copyright Clearance

Before beginning our cablecasts in late 1968, we went to great pains in order to obtain official copyright clearance from the three major agencies—ASCAP, BMI and SESAC. We were told that there was no contract form for a cable radio station, since the copyright issue had yet to be settled by the courts. (See MH, 33.00 for licensing arrangements applicable to IBS stations—ed.)

We submitted a 14-page outline of our proposed cable operation to each of the three agencies. BMI was the only one that responded to our request: we could "go ahead and cablecast without fear of copyright infringement," they told us.

When the copyright issue is eventually settled, we expect to be contacted about signing some sort of agreement. Something on the order of the standard radio station contract would not seem unreasonable. However, any proposal must consider the fact that we are an ultra-low-budget operation, with gross annual receipts under \$2,000. Excessive or unreasonable minimum copyright fees could easily sink an overladen ship.

If we ever market any of our tapes commercially, the standard copyright fees for that type of enterprise will of course apply.

RADIO 95 has done everything possible to promote the music industry. Our Special Programs often highlight a particular artist or label. On our regular programs we announce the names of all artists. We continually remind listeners to patronize local music dealers. We urge everyone to buy records and tapes. We are willing to hunt up any record in our library whose number a dealer cannot find in ordering for a customer.

Last year Riverton's largest music store reported sharply higher sales than the year before. The owner attributed this increase largely to RADIO 95's role in promoting music locally.

## 8. Operating Expenses (monthly)

New tapes (2)	\$100
Blank tape	20.
Records, Labor	80.
Equipment maintenance	30.
Newspaper advertising	20.
Directory advertising	10.
Radio promotions	10.
Total Estimated Monthly Operating Expenses:	\$170.

**Note:** These figures do not take into account the cost of soliciting advertising or preparing ad copy. These expenses may vary widely.

## 9. Advertising

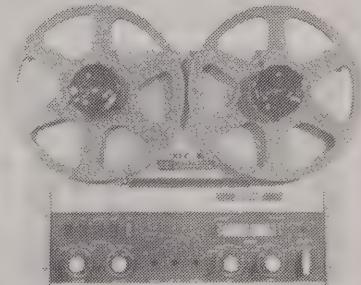
Advertising is the only source of financial support for RADIO 95. Our tapes are programmed with "slots" for ads to be dubbed in at quarter-hour intervals. During

(Continued on Next Page)

**Spotmaster**

**Broadcasters' Choice:**

**A77 Mk. III-B**  
**Spotmaster/Revox**



**\$699**

- Lifetime guarantee
- Superb specs & performance
- Advanced features
- Accepts 10½" reels & NAB hubs

Check that price again . . . for a broadcast quality stereo tape recorder with all the performance and features of machines costing 50% more. Spotmaster and Revox have joined forces to create the Model A77 Mark III-B (the "B" stands for "broadcast"), a ruggedized version of the recorder that is winning laurels all over the world.

**Guaranteed for life.** Every basic part of the A77 Mark III-B is protected by a lifetime guarantee except the heads, capstan and pressure roller, which are guaranteed for a full year. This should tell you something about the reliability engineered into the Mark III-B.

**18 new features.** The original A77 model, so widely praised since its introduction, has been improved in 18 ways. For example, a new oscillator circuit for greater efficiency, lower distortion. A modified and strengthened braking system. A new hardening process to reduce capstan wear. Improved tape handling and spooling.

But we didn't change the already great things: servo control capstan, outstanding speed stability, 10½" reel operation, modular and plug-in electronics, pinpoint editing ease, separate bias adjustment for each channel and speed, remote control of all functions, undetectable wow and flutter, 30 Hz to 20 KHz response, etc.

Designed for rack-mounting, the A77 Mark III-B provides 2- or 4-track stereo operation at 7½ and 3¾ ips. Other speeds, full-track heads, accessories optional. Call or write:

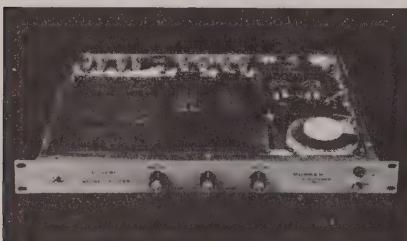
**BROADCAST ELECTRONICS, INC.**

A Filmways Company

8810 Brookville Rd., Silver Spring, Md. 20910  
(301) 588-4983

# Clean up

# Noise Pollution with the Model 1000 Dynamic Noise Filter



**A Signal Controlled Automatically Variable Bandpass Filter Which Reduces Noise When Playing Any:** Master Tape; Multitrack Mix; Prerecorded Tape; Cartridge; Cassette; Record; FM Program; Video Tape Sound; with no audible effect on either music or speech

**1, 2, 3, or 4 Channels Use Epoxy Plug-in Modules**

#### **Features**

Bandwidth Dynamically Controlled By the Music

Noise Attenuation Up To 25 dB @ 30 cps and 22 dB @ 10 kc

Response To Musical Content Flat  $\pm .2$  dB

A Transient Extends the Bandwidth to 32 kc in 1 ms

Attenuates Noise Above and Below the Audio Range

Less Than .1% Total Harmonic Distortion

Dynamic Range 100 dB

$\pm .1$  dB Insertion Gain

10 dB Unweighted Tape Noise Reduction

Output dc Coupled,  $\pm 11$  V Open Circuit

Delivers 18 dBm into 600 ohms or 16

dBm into 150 ohms

1, 2, 3 or 4 Channels Available on 1 1/4"

Rack Panel

Stereo Channels Ganged in Pairs or Independently

Plug-in Epoxy Encapsulated Modules for Ease of Servicing

Active Transformer Input, 100k or 600 ohms

For full information write:

**BURWEN** T.M.  
**LABORATORIES**

12 Holmes Road  
LEXINGTON, MASS. 02173  
(617) 861-0242

a full broadcast day (15 hours) we can carry a maximum of 30 minutes of paid advertising. Spots run in 15, 30, and 60 second lengths.

We sell our time for 75-85 percent less than our AM competitors. Even at this modest rate we can support a full day's programming with only 12 percent as much total advertising as an on-the-air station. A 30-minute package of ads costs our sponsor \$25—approximately 44 cents per half minute.

Advertising slots which have not been sold are filled with public service announcements provided by the Advertising Council, the Cancer Society, March of Dimes, etc.

If all of our advertising slots were filled with paid ads, we would take in \$25 a day. Our operating expenses, you recall, have been estimated at only \$4-5 a day, exclusive of ad writing and production.

Billing is a simple process of adding up the total amount of advertising time from the monthly program logs. We make no extra charge for ads that we run over the contracted minimum. Advertisers always get a little more time than they expect.

Until a cable radio station captures a sizeable audience, the most frequent

sponsors will probably be large community-minded organizations like banks, airlines, utilities, etc.

#### **10. Publicity**

Fortunately, Riverton is small enough so that publicizing our station is neither difficult nor expensive. When we first began cablecasting, we ran half-page display ads in the local daily newspaper. Radio-TV stores absorbed some of this cost by acting as co-sponsors, since they stood to benefit by selling FM radios.

Twice a week we run a 3-inch column announcing our program highlights.

In order to build our audience to its present size, we have used direct mail, telephone, and door-to-door methods. Local merchants have cooperated in giving our listeners free merchandise or discount vouchers in exchange for radio advertising time. Many listeners have won these prizes by phoning the station in response to spot give-away contests ("third caller wins...").

A cable radio station cannot achieve an official audience rating unless pollsters (1) acknowledge the station's existence and (2) list it in their area roster. RADIO 95 is not.

## **CAMPUS RADIO**

CARRIER CURRENT AMPLITUDE MODULATORS FREQUENCY MODULATORS

## **STATION MANAGERS PROGRAM DIRECTORS**

### **How To Spring Some Bread For Your Own Singing Jingle Package**

Order a demo tape from Concept Productions, Inc.—listen to it—then show the price tag to the breadman. Concept takes the financial sting out of sounding good. Concept's staff has worked in college radio, knows its dilemma, and has put that knowledge, and some rather unique production techniques to work, to develop a low cost singing jingle package with complete orchestration. A demo is yours for the asking . . . a package is yours for practically the same. Write, Rich Berkvam, Concept Productions, Inc., P.O. Box 5483, Madison, Wisconsin 53705.

(Continued from Preceding Page)

recognized as a broadcast station by the editors of *Broadcasting Yearbook*, which lists only licensed on-the-air stations.

RADIO 95 cannot claim the largest share of the audience in Riverton, but we do know that our format appeals strongly to that portion with the highest per capita buying power (businessmen, teachers, professional people, etc.). If a man owns a high-priced FM stereo receiver, he'll use it—as long as there's something to listen to.

We take our listeners quite seriously. We urge them to call anytime and tell us how they like the music. Surveys are taken periodically to help us evaluate our programming. The compliments consistently outweigh the complaints by a wide margin.

Studies of ours show that well over 90 percent of Riverton's residents have heard about RADIO 95. Apparently more of them would listen if they knew more about (1) what is meant by an "FM" radio and (2) how to make the radio-to-cable antenna connection.

Our contribution to the CATV business here is evident, also. We have kept a number of potential disconnects on cable during the TV-impoverished summer months. Many new CATV subscribers are downtown stores that want RADIO 95 for background music.

RADIO 95's strides during the past 18 months in a small Rocky Mountain community forecast a dynamic future for cable radio elsewhere throughout the nation.

## Valentino Releases Additional Albums

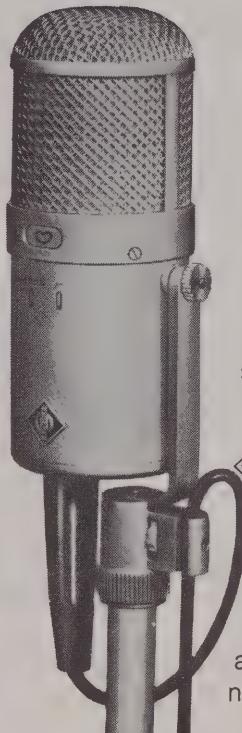
Thomas J. Valentino Inc., the producers of the "Major" Production Music and Sound Effect Libraries has released additional albums to add to its set of Music and Sound Effects for TV and Radio. Presently, the Music library has over 120 LPs in it containing over 3,000 selections.

They range from openings and closings to bridges, standard length tunes of every style and arrangement and even 15 minute classical pieces.

The sound effects come in a production set of 15 LPs which have over 500 different effects. These effects are used by just about every professional broadcasting center around the world.

For readers of *Journal of College Radio*, the address to write for free catalogs is 151 West 46th St., New York, New York 10036.

# Son of U 47



It looks a lot like the old man.

What a mike he was. What presence. What a shame he had to go.

From 1947 to 1960, the U 47 revolutionized the recording and broadcasting industries.

And now his kid has arrived on the scene. The U 47 fet.

Its subjective quality is unchanged, because its head enclosure is just as it was twenty-five years ago. (You see, it's primarily the shape of the grille that gives a microphone its unique sound, and the demand for the U 47's distinctive sound has never slackened.)

What's new about the U 47 fet? Everything that 1972's state-of-the-art makes possible—op amps and all! It is protected against wind and pop interference. Its capsule is elastically mounted to isolate it from mechanical shock disturbances.

The U 47 fet features both a 10 dB overload protection switch at the input of its internal electronics and a 6 dB switchable output pad to permit matching to highly sensitive microphone input circuits. A low-frequency roll-off is provided by a third switch. It goes without saying that the U 47 fet features compatible "Phantom"® powering. But it's hard to believe that it has a dynamic range of 136 dB, as compared to the old man's 86 dB. That's 50 dB wider!

The result: a great new microphone that adds lustre to a great old reputation.

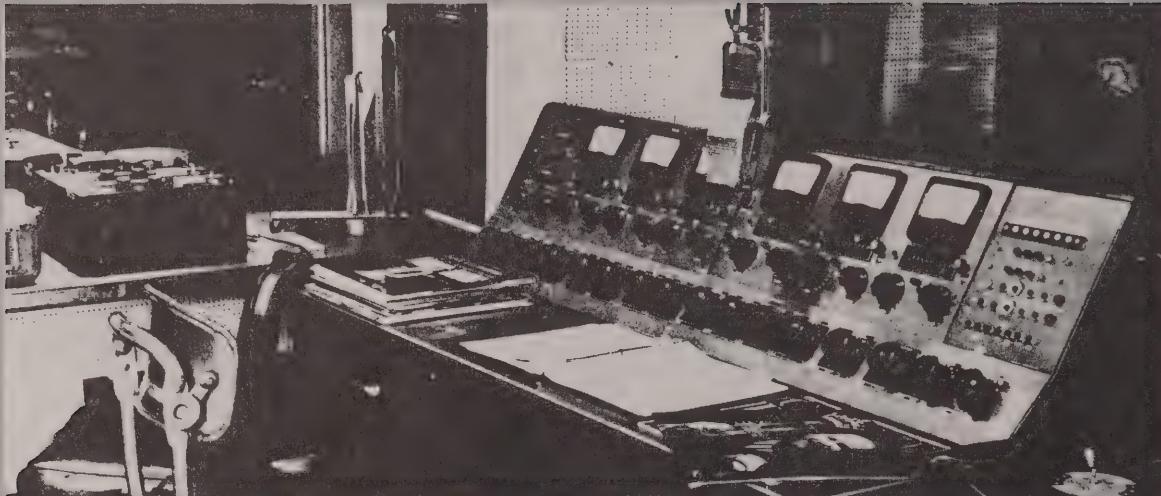
The old man would have been proud.

For additional information, call or write:

**GOTHAM**  
AUDIO CORPORATION

2 West 46th Street, New York, NY 10036 (212) 265-4111  
1710 N. LaBrea Avenue, Hollywood, CA 90046 (213) 874-4444  
In Canada: J-Mar Electronics Ltd.

# Sign Off!



## EDITORIAL

One of the primary purposes of this page is to expound on ideas and concepts related to the broadcast industry. The idea of "progressive college radio" has become somewhat of a contested issue with various programmers across the country. The following is another opinion of "progressive" as seen by Larry Wissow, general manager of WAMH. His ideas are in response to an article entitled, PROGRESSIVE COLLEGE RADIO which appeared in the March, 1972, issue of JCR.

Dear Sir

I feel that James Cameron's article on "Progressive College Radio" in the March issue of the Journal is perhaps one of the most dangerous articles yet written that could fall into the hands of the developer of a new college radio station, or indeed, into the hands of the management of an old one. Mr. Cameron has given us a fine description of the commercially viable "progressive" format, but to call such "progressive college radio" is close to unforgivable.

College radio, while it has always had a basis in training for commercial and now educational 'big-time' operations, has its major responsibility as an alternative media service. If, "more than anything else, progressive radio is music", it is providing this alternative service only in that it offers music programmed for youth by youth, rather than it being arranged for youth by whatever prevailing commercial interest might be. Progressive college radio is the combination of its heavy commitment to public affairs, and this goes far beyond news and aggressive PSA formating, with music, with innovative formats, to give service in

a new and listenable manner, so that it will be used and heard, and be in a real position to have a listening audience where dry educational outlets don't.

The radio station becomes a powerful tool to almost force the interaction of the college community with itself and with the outside world. When it realizes that it should organize itself as a vehicle for the listenable communications of ideas, anyone's ideas, and thus provide entertainment as almost the happy byproduct of its efforts, then it has found its role as a true alternative to what is normally found on the air. This of course includes all the innovative audio and music formats imaginable, the key is that there is a goal behind it that goes beyond basic entertainment.

Granted WLVR does not have an "educational" license to rationalize, and Bethlehem, Pennsylvania is probably not the RF hot-spot of the world for good music programming as it is available from other (usually commercial) outlets. The college station must always fill a heavy burden of entertainment, for its audience as well as its staff. However, with the relative ease of slipping into mostly-music programming, to write off progressive radio as the major thrust of the station, with 99 percent of what radio is left to fill in as news spots or specials, is dangerous. I would rather see entertainment via and dependent on real service, and real community interaction.

Larry Wissow,  
WAMH  
Amherst College,  
Mass.

AIRLINE PILOT / A  
DISC JOCKEY / DI  
RADIO OPERATOR  
LANGUAGE LA  
PRIVATE PILOT  
RADIO TELEPH

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# E-V PERSONAL MICROPHONES

A product of aerospace research...now improved for you!

 Imagine a microphone that never leaves your lips, no matter what you do. Now E-V has a family of five dynamics, each tailored to the specific needs of broadcasters, dispatchers, announcers, pilots, and other constant users.

#### Light Weight

Less than 1/2-ounce in weight, these microphones can be clipped onto most eyeglass frames, or onto their own special headband. A slender adjustable tube leads from the microphone element to the user's mouth, and is easily positioned a fraction of an inch away, yet out of the main airstream. This insures maximum volume without annoying "pops" typical of normal close-mike operation.

#### Hands-Free Operation

Wearing an E-V personal microphone quickly becomes second nature, leaving both hands free for paperwork, driving, flying, holding scripts, or any other chores. Because you are never "off-mike", signal-to-noise ratio is always optimum and volume never varies. And because there is no bulky microphone close to the mouth, fidelity is greatly improved.

#### Radio-TV Model

Based on designs created for the U. S. aerospace program, E-V personal microphones have been proven in years of extensive field testing. The Model RE51 has already proved itself for sports and general announcing on several major radio and TV networks. Response range is from 80 to 10,000 Hz. and

mixes perfectly with all other E-V broadcast models. A transistorized preamp (normally worn on the belt) includes push-to-mute "cough button", on-off switch, battery test light, and cable connector. Balanced Lo-Z output adjusts to maximum of -56 dB to match any standard input. \$134.00 list complete with microphone, headband, and preamp.

Model 651 is similar in design but with choice of Hi-Z or Lo-Z (unbalanced) at cable end. Ideal for lecturing, paging, dispatching and general use. Response 80 to 8,000 Hz. \$100.00 list complete as above.

#### Communications Types

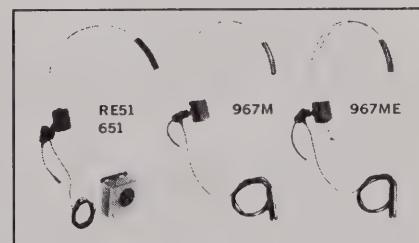
Special aircraft communications Model 967M matches carbon mike inputs and provides transistor amplifier built into PJ-068 type plug. Audio quality superior to magnetic types, and much less susceptible to shock damage. No battery needed. Response 300 to 4,300 Hz tailored for highest intelligibility. \$122.00 list complete with microphone, headband, carrying case. FAA approved (TSO C-58).

Model 967ME combines microphone and FAA approved (TSO C-57) earphone. Five ear tips furnished. Standard 1/4" phone plug for earphone (no special connectors needed). \$140.50 list. (NOTE: Model 967TR similar to 967ME above is specially modified headset for major airline use. Write for details and quotation.)

Model 367 Push-To-Talk switch adds on-

off facility to Models 967M/967ME. Has strap for mounting on steering post for any aircraft/mobile installation. 3-pole momentary switch energizes microphone and relay. \$25.00 list.

Electro-Voice personal microphones and headsets introduce a new era of flexibility to communications. They are easily adapted to most RF transmitters and receivers for hands-free, wire-free communications. And they permit the user to concentrate on the job at hand, rather than on the microphone. And each can be serviced in the field if needed, without sophisticated tools.



Put an E-V personal microphone to work today. You'll see, hear, and feel the difference. For more information write us today, or call your E-V microphone headquarters.

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# JOURNAL OF COLLEGE RADIO

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P.O. Box 7777 Reynolda Station  
Winston Salem, N.C. 27106

HATTIESBURG, MISSISSIPPI 39401

RETURN POSTAGE GUARANTEED

## TAPECASTER T C M

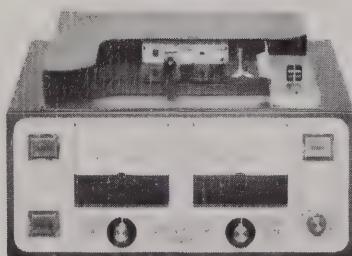


*MARCONI would have  
wanted it that way...*

We think the inventor of the radio would have liked the TAPECASTER cartridge machine. We were a little too late to get Marconi's opinion, but what really matters is what our customers think of it and they like it.

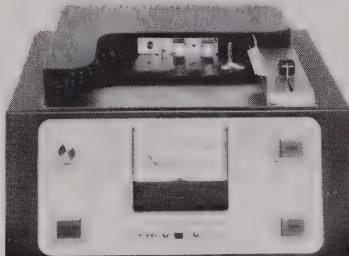


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**Model 700-RPS**

Solid state stereo  
combination  
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**Model 700-RPD**

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Solid state playback unit















